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ABSTRACT

This ungraded curriculum guide was designed specifically for slow learners in basic, secondary level English classes. The content, built on the rationale that the slow learner can learn to spell and use standard English in speaking and writing, consists of twenty-three objectives for each of which several activities and techniques are listed. A supplement to the guide contains book lists and various teaching materials related to teaching English to slow learners. (JM)

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BREAKTHROUGH
GOALS FOR BASIC ENGLISH

Henrico County Schools
Highland Springs, Virginia

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Acknowledgments

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The committee also expresses appreciation to the following persons for their advice and help in producing this guide: Dr. Robert W. Reising, Pembroke University, composition techniques; William C. Bosher, Jr., students' book list; W. Randolph Cheatham, cover design; Cleveland Knight, printing; Dorothy M. Miles, typing.

CS 201 903

FOREWORD

Among the many indices used to judge whether or not one may be called educated is how well he understands the language and can use it to make himself understood.

Our communication with others through speaking and writing requires at least an understanding of the basic language skills. There seems little doubt that practically all students can obtain this level, though some may experience much greater difficulty in reaching this level than others. It is to this latter group that Breakthrough is particularly directed.

Breakthrough is a product resulting from the thought and experience of a group of Henrico County educators dedicated to the premise that all students, including slow learners, can learn to spell and to use acceptable English in speaking and writing. It is believed, therefore, that the wide range of activities at all operative levels included in Breakthrough will assist teachers in helping students to find their own starting point of discovery and motivation in understanding and using their symbolic language system. With encouragement and patience, the slow learner also can uncover new experiences in learning satisfaction and renewed faith in himself.

Cashell Donahoe
Assistant Superintendent for
Curriculum and Instruction

The mark of effective teaching has been, and very likely will continue to be, directly related to the continuous evaluation of progress in achieving the goals of teachers and students. Included in this evaluation are efforts by classroom teachers to provide objectives and activities that will aid in supporting the student in learning functional and humane content.

The committee of English classroom teachers who worked to provide a written basis for improving the learning patterns of non-academic students was motivated by need and opportunity. Part of the results of their opportunity is found in this volume. Hopefully, other teachers will take the opportunity to examine, use, and revise this initial effort to develop and maintain a functional guideline for upgrading the quality of the learning patterns for which students have a need and require motivation.

Carroll A. Cloninger
Director of Secondary Education

INTRODUCTION

Breakthrough was developed in a workshop during the summer of 1971 in an attempt to fulfill the requests of teachers of basic English for assistance in helping slow learners to improve their communication skills and to become informed and productive human beings.

The content is built on the rationale that all instruction to be effective must be based on the needs of students as individuals. The primary need of the passively resistant, inattentive, restless, or rebellious and sometimes defiant slow learner is to feel that his teacher cares about him and has definite expectations for him. His reactions are generally more subjective than objective, more emotional than rational. The objectives or goals stated in this guide take into account this primary need and other needs of these students as derived from the collective experiences of the committee.

We believe that the slow learner can be taught to spell and to use standard English in speaking and writing; that he can be helped to regain faith in himself; that he can be convinced that he is wrong when he says, "I can't get English and never could"; that he need not be an enigma, sitting with arms folded, seeming to say, "Go ahead, motivate me, if you can!" We believe that he needs a teacher who understands him, believes in him, wishes to help him, is not afraid of him, is patient with him to the nth degree, and does not demand more than he is capable of attaining. We believe that for the teaching techniques described in this guide to be successful, students assigned to basic English classes should be slow learners and not students of average ability who are recognized troublemakers.

Breakthrough is an ungraded guide because we believe that the techniques and activities contained herein can be applied to the subject content of grades 7 through 12, recognizing that some ideas are more appropriate for one grade than for another. The ideas suggested by the committee for accomplishing goals were developed from teachers' experiences in the classroom, from research, from consultative services, and from the committee's own innovations. It is intended that teachers who use the guide will first select an objective to correspond with their students' needs and then will adapt the techniques described for accomplishing this goal to the appropriate grade-level content. Breakthrough is not prescriptive; on the contrary, it is intended to afford teachers freedom to select ideas which best fit the needs of their students.

We further believe that a curriculum guide should be developed by the specialists in the field--the English teachers who will be using it. For this reason Breakthrough has been printed on only one side of each page in order to leave space on the back for teachers to record their evaluations of the techniques and activities they use and to suggest additions and deletions. It is the hope of the committee that in this way these ideas and goals will better represent the successful experiences of both teachers and students and, through revision, will become a better resource for teachers of basic English.

The Committee

"Once I drove cross country with
three horses," said the Baal Shem,
"a bay, a piebald, and a white horse.
And not one of them could neigh. Then
I met a peasant coming toward me and
he called: 'Slacken the reins!' So I
slackened the reins, and then all three
horses began to neigh."
Martin Buber

Thoughts of a dropout recorded by Marian Franklin, professor, School of Education, University of North Carolina, Greensboro.

Teachers come in many sizes and shapes--large, small, young, old,

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OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	USE these group exercises to help a new class get to know each other and know themselves better.
CLOSE your eyes and imagine a room you would like to live in. Imagine what the furnishings are like, the colors, pictures and other objects.	ROOM DESIGN FANTASY: Tell students to close their eyes and imagine a room they would like to live in. They should try to "see" the details.
DESCRIBE your room to the rest of the class. Listen to the descriptions of your classmates' rooms.	ASK students to describe their fantasy rooms to the rest of the class.
TELL what each person's room shows about his personality, likes, dislikes, and hobbies.	ASK the students to decide what each person's room tells about him, such as whether he likes sports, books, games, television, etc.
LISTEN to your teacher's explanation of Group Conversation.	GROUP CONVERSATION: Explain to the students that in group conversation, people share experiences as well as opinions. When people share experiences of sorrow and/or joy, a warmth and closeness usually develops as the result of empathy and/or sympathy.
	PLACE the desks in a circle to improve communication and observation of reactions.
	CHOOSE a conversation starter, such as one of these: 1. Other people usually . . . . 2. Anybody will work hard if . . . . 3. People will think of me as . . . . 4. When I let go . . . . 5. Nothing is so frustrating as . . . . 6. I miss . . . . 7. The thing I like about myself is . . . .

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	8. There are times when I . . . . 9. I would like to be . . . . 10. It is fun to . . . .
TELL about experiences you have had which relate to the sentence your teacher begins.	BEGIN the conversation with the chosen starter. Encourage students to begin with childhood experiences related to the subject. Ask questions to help students describe their experiences. Lead them to relate more recent experiences.
TELL what you found out about your classmates from their experiences.	DISCUSS the experiences to help them discover the universality of their experiences. What have they learned about themselves? each other? Did several students have the same type of experience?
	REPEAT the exercise using another conversation starter.
	RESOURCE: Pfeiffer and Jones: A Handbook of Structural Experiences for Human Relations Training, Vol. II.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	USE the following situations to teach language choice in social situations:
	1. A close friend has invited you home to dinner, and her mother has cooked her speciality--veal parmigiano. You hate veal and you hate cheese. The dish actually made you sick once. The moment arrives when your friend's mother says, "I hope you enjoy veal parmigiano; I fixed it especially for you." What would you say? a. "Oh, I just love veal parmigiano." b. "It looks great, but the doctor told me not to eat spicy foods." c. "I should have told you before, but I hate veal parmigiano." d. "The appetizer you served me was so filling that I doubt I can eat another bite."
	2. You and your friend Bill are in a department store when you see your English teacher of two years ago. She greets you warmly, and you feel you should introduce her to Bill, but you have forgotten her name. What would you say? a. "English teacher, this is my friend Bill." b. "Bill, I would like you to meet my former English teacher, Miss... uh ...." c. "I am afraid I have forgotten your name." d. "Bill, this is that wonderful English teacher I have told you so much about."
	WRITE the situations given above and the choices on a transparency sheet or make a ditto copy for each student.
READ the situations presented by your teacher. Study the choices you could make in each situation. Tell what you would say and why.	ASK the students which choice they would make and why in each situation.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
TELL what each response tells about the speaker and how the response would make the other person feel.	LEAD students to see what each response reveals about the speaker. How would each response make the other person feel? Try to leave with the students the concept that consideration of others is the yardstick to be applied in judging good manners.
WORK with another student to describe situations when you did not know what to say.	SUGGEST that pairs of students decide upon situations when they have been embarrassed because they did not know what to say and to describe the situations to the class.
TELL what you would say in the situations your classmates describe, keeping in mind the "yardstick" for good manners.	ASK the class to decide on appropriate responses for the situations which have been described.

RESOURCE:

Postman: Exploring Your Language.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	ASK for examples of ways in which we communicate without using words. Explain that the term for this kind of communication is "body language," and that it is being examined as a science of particular interest to psychologists.
READ the guidelines on the chalkboard for evaluating a pantomime.	WRITE on the chalkboard criteria for evaluating an incident told through pantomime, a type of "body language." 1. Do the actions and facial movements convey a specific mood or feeling? 2. Were the positions assumed by the individual actor characteristic or typical of the feeling he was trying to convey? 3. Did each action project to the audience? 4. Did each action contribute to the main idea? 5. Were the movements done distinctly?
WATCH actors A, B, C, and D as they do a pantomime.	ASSIGN four students to take parts in a pantomime of people waiting in line for ice cream.
DESCRIBE the feelings of each of the four actors as you understand them through their "body language."	HAVE the students jot down their reactions to the actors.
MAKE suggestions for improvements.	DISCUSS, with the class, their suggestions for adding to, changing, or omitting certain actions to make the emotions or feelings of the actors clearer to the audience.
MAKE suggestions for other situations that could be pantomimed. FOLLOW the same procedure you used in evaluating the first pantomime.	ASK for volunteers for another pantomime and for suggestions for a situation to be pantomimed. If necessary make some suggestions such as: Waiting to see the principal, a guidance counselor, a Division of Motor Vehicles examining officer, a loan officer in a bank, an official in the Internal Revenue Office, a department store employee at the exchange desk or credit counter, a marriage counselor.

RESOURCE: Fast: *Body Language*

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	USE these techniques for motivating students to become more proficient in oral communication. Helping basic students to talk freely is important since many of them come from homes where parents do not take the time to talk or to listen to them. Fluent oral expression augments success in reading and writing. 1. USE the cartoon "Shadow Mischief," which appears on the comic page of the Richmond News Leader, to give students the opportunity to think about the difference between the way people think and the way they act. Examples of this cartoon appear on page 3 of 3. An effective way to present a cartoon is to make a transparency of it. It could also be shown on the opaque projector. Choose a cartoon that fits the mood and interests of the class.
STUDY the "Shadow Mischief" cartoon your teacher shows you. Tell the difference between the way the main character acts and the way he feels. From the cartoon draw some conclusions about people in general.	PRESENT the cartoon and ask students leading questions to arrive at their understanding of the picture. For example: What does the shadow represent? What would the main character really like to be doing? What do you learn about people from the cartoon? Why do they often appear to be thinking about one thing when they are really wishing something else? Why do people not act the way they feel? Is it better to be polite than honest?
LISTEN to the letter written to Ann Landers which your teacher reads to you. Tell what advice you would give the person. Support your advice with facts and reasons.	2. USE Ann Landers' column to get ideas for discussion and writing. Either read a letter and let the class decide what answer they would give or read both the letter and Ann Lander's answer to see if the students agree with her advice. This is a good opportunity to teach students to support their opinions with facts and reasons. Her columns on the generation gap and on teen-age problems are especially good for discussion.
RESOURCES: Smith: "Shadow Mischief," Richmond News Leader Ann Landers' Column, Richmond News Leader	NOTE: Ann Landers' books Since You Ask Me and Ann Landers Talks to Teen-Agers About Sex could be recommended at this point for free reading. Also, of course, cartoons can be used for writing activities.

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OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	STRESS the importance of eye-contact in conversation by using the activity described in the Activity Column.
SIT with your back to another student. Talk about how students act in the cafeteria.	STOP the conversations after about a minute.
TELL how you felt not being able to look at the person you were talking to.	
	LEAD the students to understand the importance of eye contact to the speaker and to the listener in communicating a message as it is intended.
	NOTE: This activity could be used several times to clinch the importance of eye-contact and to give additional practice in developing ease in oral expression. In fact, it could be used periodically as subjects of interest arise in the class.
	RESOURCE: The Reticent Child in the Classroom

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	GIVE students an opportunity to participate in role-playing. One simple way is to ask each student to choose a picture of a person from any magazine and to imitate the way the person in the picture would walk, talk, and conduct himself. Suggest that students select a picture of a colorful personality, such as an actress, a model, an elderly woman, a Scotsman, a general, or a wrestler. To facilitate matters, you might bring in pictures clipped from magazines and taped to pieces of construction paper from which students can make their choices. Advertisements are suitable here.
CHOOSE a magazine picture of an interesting person and portray the way that person would act and speak if reciting the alphabet.	TELL students, once they have selected a picture, that each person is to portray to the class the stereotype of the person in the picture by speaking the alphabet and using any exaggerated mannerisms that seem appropriate.
	BEGIN by role-playing a famous person and speaking the alphabet yourself in order to "break the ice."
OBSERVE the roles played by your classmates and try to guess the type of personality or the person represented.	SUGGEST that students try to guess what role the performer is playing either by naming the type or, perhaps in some cases, by the personality represented.
	VARY the speaking situation by having students give simple directions or imitate a one-way conversation with a child.
	NOTE: This is a simple role-playing technique. It can be enlarged upon by establishing a situation which a group can "act out" to a solution. Students will be interested in suggesting situations to be undertaken.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity of taking telephone messages by stressing their importance and their similarity to note-taking in class.
	HAVE each student pretend to be a clerical worker for a repair company. He must write down instructions for the repairmen who go out on calls. The teacher takes the role of the telephone caller. Below is an example of a call:
LISTEN to a telephone call, requesting a washing-machine repairman.	"Hello . . . . This is Mrs. John Bradinski. You've got to get someone over to my house today. I've got water to the top of my washing machine and it won't go out. I'm at work now but . . . ."
ASK your teacher for any information you would need in order to write a message with complete details for the repairman.	END the monologue here; and allow the class one minute to ask such questions as: "How does Mrs. Bradinski spell her name?" "Where does she live?" "When will she be at home to let the repairman in?"
PLAY the part of an office worker in a repair company who takes and writes messages for repairmen.	HAVE each student write a brief note to the repairman. Below is a sample note for Mrs. Bradinski's repairman: 10:20 a.m. Jim: Mrs. John Bradinski, 34 Prospect Avenue, Richmond, called. Washing machine will not drain. Side back door will be left open. Washing machine in basement, go right down the stairs from the door. If repairs are under $20.00, go ahead. Otherwise, leave an estimate in mailbox. I told her you'd be there this afternoon or tomorrow morning. Mrs. Bradinski works at G. E. RE 5-4672, Ext. 71. Mary

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
TELL which of the messages presented to you gives the most accurate instructions in the fewest words.	PRESENT several of the notes on the overhead projector or on dittoed sheets. Discuss the differences with the class as they relate to conciseness and clarity.
TAKE the part assigned by your teacher and follow the directions for your role.	DIVIDE the class into groups of three, each group consisting of a caller, a message taker, and a repairman. Have the repairman leave the group during the telephone conversation, then return to check his understanding of the written message with the caller. NOTE: Use a variety of situations, such as a cashier answering the phone at a grocery store for delivery of an order; a waitress taking an order for a family of eight at a crowded restaurant; a department store clerk taking a complaint; or a baby-sitter taking a message for the parents. RESOURCE: English Journal, October, 1970.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	DISCUSS how to write a telegram message by stressing that brevity and clarity are essential. Too many words will increase the cost of the telegram; too few may confuse the receiver of the message. SET UP a situation which could require a communication by telegram. Tell students to assume that they have only a given amount to spend on the message. Ask them to condense the message following the guidelines which you will give. Example situation: I will arrive at Byrd Airport on Eastern flight one hundred and seven at 9:30 in the morning on April 20th. Please arrange with Hertz to have a rental car ready.
BECOME informed about the guidelines to follow in writing telegrams.	PRESENT to the students the guidelines to keep in mind when they condense the message: 1. Omit the salutation and closing. Your signature is free. 2. Write in an abbreviated style, omitting words like a, and, I, the, and that. 3. Any dictionary word counts as one word, regardless of length. 4. Write numbers in figures. Mixed groups of figures, letters, and signs are counted five to one word. 5. Breaks in a message are indicated by the word Stop for which the customer is not charged.
WRITE a telegram for the situation presented by your teacher and determine the cost for sending the message.	DETERMINE the current charges per word for telegram messages. Assign students to write a telegram. Remind them not to omit any necessary information but to condense the message.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
CHECK your partner's telegram to see that guidelines have been followed and that the message is both brief and clear.	ASK students to choose partners. A partner will attempt to reduce the length of his partner's telegram and at the same time preserve the clarity of the message.
GIVE your opinion about the changes made in the telegrams written by your classmates.	SHOW examples of telegrams and revisions on the opaque projector. Ask for the opinions of the class concerning whether the messages have been improved by the changes made.
	ILLUSTRATE if necessary, how the example situation could have been written to reduce the cost and retain the essential details of the message: Arrive Byrd, Eastern Flight 107, 9:30 a.m., April 20. Arrange for Hertz car.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
TELL what the sentences given by your teacher actually "say."	SELECT various sentences from student papers--or from oral reports to illustrate what the writer may have meant but did not communicate. Get students' reactions. What do they understand that the sentences mean?
MAKE a chart similar to this, using a different topic such as a shoe or an automobile. Make your chart as attractive as you can.	MAKE a transparency from the insert "Be Specific!" (See p. 2 of 2.), and use it to point out to the students the importance of being more specific both in conversation and in writing.
	NOTE: The transparency will be more effective if it is colored with pens designed for writing on transparencies. The students' charts might be used to make an attractive bulletin board and in this way emphasize the satisfaction obtained from succeeding in the assignment. Obviously this technique should be reinforced often.
	RESOURCE: Conlin Series

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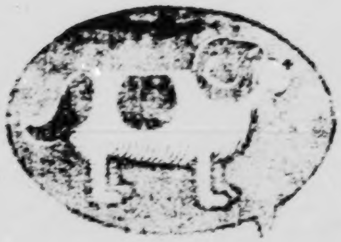
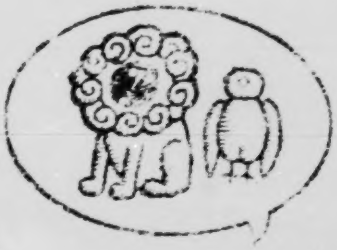
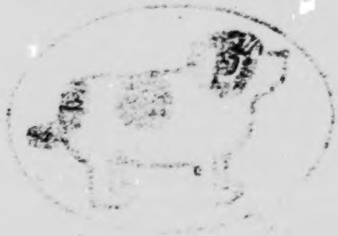
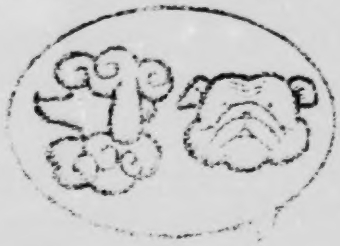
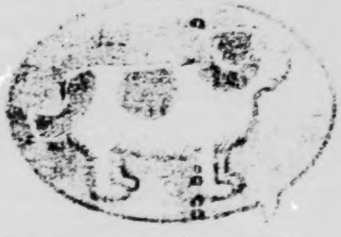
BE SPECIFIC!

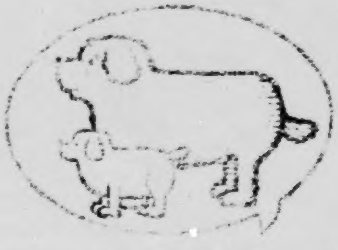

"I have a pet at home"

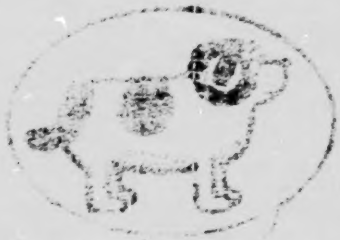

"Oh, what kind of a pet?"

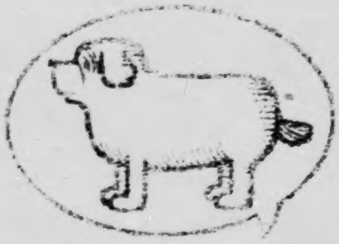

"It is a dog."

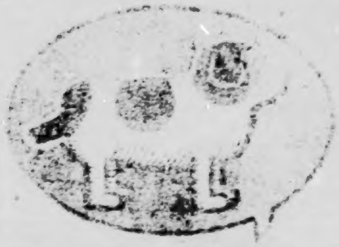

"What kind of a dog?"

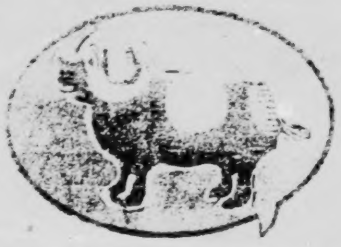

"It is a St. Bernard."

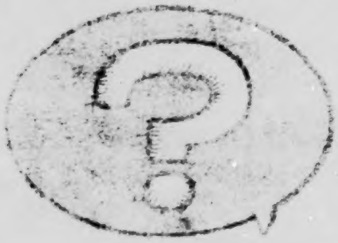

"Grown up or a puppy?"


"It is full grown."


"What color is it?"


"It is brown and white."


"Why didn't you say you had a full-grown, brown and white St. Bernard as a pet in the first place?"


"Why doesn't anybody understand me?"

When we communicate with each other, it is useful to keep in mind that our common words may not evoke the same image in someone else's mind as they do in ours... Knowing this, we can help improve our communications by being as specific as possible in the way we use words...
And, if you are on the receiving end, it often helps to ask questions.

Assuming that "everyone knows what you are talking about"...

and assuming you know what others are talking about without asking questions to make "sure"...

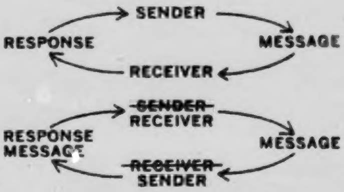
...are two common causes of communications failure.

Human communications frequently* seem to have a "loop" or "closed circuit" pattern.

Although some communications take the form of

SENDER
↓
MESSAGE
↓
RECEIVER

Many forms of communication require a closed "loop" or "circuit."


SENDER
RESPONSE
MESSAGE
RECEIVER

~~SENDER~~ RECEIVER
RESPONSE MESSAGE
MESSAGE
~~RECEIVER~~ SENDER

***Frequently, but not always. When you read a book, or other pattern of symbols, your response may be purely internal, and does not go back to the person who originated the message.**

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
EXPLAIN orally what you think the phrase "the good old days" means. PLAN to interview your parents on their teenage years and present your findings to the class.	BEGIN the activity of interviews with parents by writing on the chalkboard the phrase "the good old days." Ask students what they think the phrase means. Tell the students that their assignment is to interview their parents to find out what their teenage years were like and to report their findings to the class.
SUGGEST any words and phrases that describe now teenage customs and pastimes.	WRITE the word "teenagers" on the chalkboard and ask students to suggest words and phrases that describe present teenage pastimes and customs, such as dances, songs, dates, drive-ins, telephone, football, clothes, going steady. Write all suggestions on the chalkboard. Suggest that students use the pastimes suggested as guidelines for areas to cover in the interviews with their parents. You might suggest that students concentrate their interviews on only two or three areas, such as dates, clothes, and school.
PRESENT your report or taped presentation to the class.	ENCOURAGE students to tape record statements made by their parents and to combine the statements with music that the parents liked during their "teen" years.
	ALLOW two or three days for the reports and presentations.
	RESOURCE: Osborne: How to Deal with Parents and Other Problems

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
FIND an explanation of a how-to-do-it procedure that interests you.	INSTRUCT students to find in a book, magazine, pamphlet, or any other source an explanation of how to do something: for example, how to fly-cast, how to use decoupage, how to read palms, how to change a tire.
PRACTICE the procedure you have chosen until you can do it well.	TELL the students to study the skills they have selected and to become proficient in them.
DEMONSTRATE for the class the new skill you have learned.	ASK the students to bring to class any props and materials necessary to demonstrate their new skills to the class, requiring the students to present orally an explanation of the how-to-do-it processes they have practiced. NOTE: It may be necessary to use facilities other than the classroom; that is, the parking lot, the campus, or the gymnasium to demonstrate some of the processes.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
TELL how you would respond in each of the situations described.	GIVE the class dittoed examples of problem situations. Three are suggested below: 1. A close friend invites you to dinner at his house. His mother has carefully prepared cheese souffle which you detest. She says, "Take a big helping. I made it just for you!" 2. You are waiting in the living room with the father of the girl who will be your date for the evening. You like her, but she has warned you about her father. Because he dropped out of school but has been fairly successful in business, he looks down on education. You want to finish high school and perhaps go on to college or trade school. Finally he asks what you plan to do. 3. You are at a job interview. If you get this job, which you need, you will have to drive a company truck; and the owner must get partial insurance for you. Although you are a responsible driver, you have received several tickets for minor traffic violations. During the interview, the owner says, "I hope you haven't gotten any traffic tickets."
DISCUSS with your classmates and teacher how your choice of a response might avoid an awkward moment or how it might cause disapproval.	GUIDE the class toward making a decision about the type of response that would most likely bring favorable results.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	PREPARE a list of titles of books, songs, movies, plays, and poems. Write each title on a slip of paper in preparation for each student to draw one of the titles. (Choose titles the class will be familiar with and ones that are easily acted out, such as some of those on the Books for Common Study List.)
GIVE some examples of body language that everyone understands.	EXPLAIN the term body language, ("speaking" with the body so that a person "listening" with his eyes understands what is being communicated). Give examples such as the thumbs-down gesture; a hand thrust out, palm-up; a shrug, holding your nose; a grimace. Encourage the class to give other examples.
	TELL the students that the game of charades uses body language to communicate; and that a great deal can be said with body language, as in the previous examples; but that sometimes it is hard to communicate using just the body.
JOIN Group A or Group B as your teacher assigns you, and listen to the rules of the game as she explains them.	DIVIDE the class into Group A and Group B, and explain the rules of the game: 1. One person from Group A will draw a slip with a title on it. 2. He will show the slip to Group B so that they, as the audience, can enjoy the charade. 3. He will then try to act out the title, using no words, in front of his group (A), and the members of his group will try to guess the title being acted, in as short a time as possible. 4. He will indicate to the members of his group when they are on the right track, by nodding, using hand movements, or other appropriate gestures. (Suggested ground rules are listed on p. 3 of 3, or the students may perfer to make up their own.)

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	5. There will be a time limit of two minutes for each charade. 6. Each member of each group will, in turn, draw a slip and act out in pantomime the title on his slip. 7. The group which totals the least time before its charades are guessed will win the game. 8. The teacher (or a student if the class has an unever number of students in it, or a particularly withdrawn student) will act as time-keeper. 9. A hint: the titles can usually be acted out easiest if they are done word-by-word, with the actor nodding acceptance at the correct guessing of one part. Longer words can be acted syllable-by-syllable.
CHOOSE a member of your group to start the game.	
EXPRESS your opinion about the use of body language: when it is useful or effective and when spoken or written English is more practical.	CONCLUDE the activity with a discussion of how much we talk with our bodies, reiterating the fact that there is body English as well as spoken or written English. Suggest that is is easy to talk and that talking is fast. Compare the two seconds or less it takes to say with the mouth and tongue one of these titles, The Old Man and the Sea, The Pearl, or Animal Farm, with the approximate 120 seconds, or two minutes, it takes to say these titles with the body. Make clear that there is a time when any one of the three ways of communicating is more appropriate than the other two. We frequently combine spoken English and body English for emphasis. NOTE: This exercise should draw the class closer, make students more aware of each other and more at ease with each other. RESOURCE: NCTE: Humanizing English: Do Not Fold, Spindle, or Mutilate

CHARADES: GROUND RULES FOR PANTOMIME

1. A nod or a shake of the head indicates "Yes" or "No."
2. Hand motions toward the body indicate "Come on. You're on the right track." This can be combined with a nod of approval.
3. Hand motions pushing away indicate the guesses are getting off the track.
4. Crossed forearms indicate, "You are completely off the track." This can be accompanied by a vigorous shaking of the head.
5. A "thumbs-down" gesture indicates a completely wrong guess.
6. A word the opposite of the one guessed can be indicated by a closed circle made with the thumb and forefinger.
7. A clenched fist with a certain number of fingers pointing upward indicates the number of syllables in a single word of the title.
8. A syllable correctly guessed can be indicated by a chopping motion with the side of the hand. This means, also, "Go on to the next syllable of the same word."
9. Single words, letters, or sounds can be indicated by pointing to your eye for I, making a circle for O.
10. A general sweeping gesture using both hands, accompanied by a vigorous nodding, indicates that one word of the titles is finished.
11. To show that the word guessed rhymes with the correct word, point to the ear or pull the ear lobes.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	USE the short story "Flowers for Algernon" by Daniel Keyes to demonstrate that unconventional spelling, punctuation, and capitalization; inadequate vocabulary and highly technical vocabulary; nonstandard usage; and poor sentence structure are barriers to effective communication.
LISTEN to the story "Flowers for Algernon," and follow the words as your teacher reads.	READ the story to the class since the effect of this story is greatly enhanced by expressive reading and the vocabulary in the middle portion is difficult. If copies of the story are not available for each student to follow as you read, you may wish to use the opaque projector for entries up to April 21 and for entries from June 15 to the end of the story so that students can observe the changes that take place as Charlie becomes smarter and then regresses. Or perhaps you will wish to duplicate excerpts that seem most relevant to the objective. (See p. 4 of 4.)
TELL your teacher what you have noticed about Charlie's writing. Ask her to explain any words that you do not understand.	STOP reading at the end of "progris riport 2" in order to ask any questions students may have. As with other stories it will be advantageous to stop frequently for explanations or to encourage the class to summarize what has happened or to anticipate what may happen. Lead the students, through inductive questioning, to discover what makes Charlie's journal difficult to read, such as spelling, punctuation, and capitalization.
STUDY the reports Charlie writes for April 16, April 17, and April 20. Tell the class how the entry for April 20 is different from the other two.	LEAD students to observe the changes in punctuation that occur after the entry for April 16, when Charlie learns about the comma. Encourage enjoyment of the indiscriminate use of punctuation in Charlie's reports for April 16 and April 17. Compare these entries with the one for April 20, stressing how much easier it has become for Charlie to communicate with his readers since he has learned to use the dictionary for spelling and to punctuate "according to the rules."

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
THINK about what has happened to Charlie from the beginning of the story to May 19. Tell the class what problem Charlie has, now that he is so intelligent, that he also had before his operation. TELL the class about times when you could not understand a speech because the speaker used words that were new to you.	HELP students realize that as Charlie becomes more intelligent than his teacher and doctors, he has more difficulty communicating with them and with his readers than he had before his operation. The entry for May 18 will illustrate this. Perhaps students have shared the feeling of aloneness when they are unable to communicate. They might be encouraged, at this point, to share incidents they have experienced when speakers talked "over their heads." The jargon used by teachers, ministers, politicians, and business men could be discussed.
TELL the class how Charlie's writing helps you to know the kind of person he is.	DISCUSS with the class when the story is completed the effectiveness of "breaking the rules." If Daniel Keyes had not used misspelled words, poor sentence structure, inadequate vocabulary, non-standard usage, and unconventional punctuation and capitalization, could we have understood Charlie as well? Do students agree that we can tell a great deal about Charlie from what he writes and the way he writes? Do they think their writings might reflect their personalities? If so, are they content with the picture of themselves they project through their writings?
STUDY Charlie's Journal before and after his operation, and tell the class what you notice about the length of his sentences and the kinds of sentences he uses.	EXAMINE with the students the sentences used by Charlie before his operation? Are they primarily long or short? Are most of them simple or compound? Do they sound like they are written by a first grade student or by a high school student? Ask them to find where the length and structure of the sentences change? How do they change?
	NOTE: Although this story has been related primarily to communication, its use with the class should provoke discussions of values and a deeper understanding and concern for the mentually retarded. Perhaps students could be led to see that Charlie's fierce desire to learn and his persistence enable him to cope with difficulties

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES | TECHNIQUES

far worse than those experienced by ordinary human beings. If he could accomplish so much with so little, what could we accomplish if we developed these qualities in our own lives?

Students may also enjoy a discussion of the morality of operations such as the one performed on Charlie. Much has been published lately on the transfer of learning through brain transplants in rats. What would be the advantages and disadvantages of similar operations for human beings?

If students have read the novel or seen the movie Charlie, they might wish to compare these with the original short story.

RESOURCES:

Keyes: "Flowers for Algernon," New Companion Series, Grade 9

Voices in Literature, Language, and Composition, 4

Sohn: Ten Top Stories

Mills: Best from Fantasy and Science Fiction, Series 9 progris riport 1--martch 5, 1965

Dr. Strauss says I shud rite down what I think and evrey thing that happins to me from now on. I dont know why but he says its importint so they will see if they will use me. I hope they use me. Miss Kinnian says maybe they can make me smart. I want to be smart. My name is Charlie Gordon. I am 37 years old. I have nuthing more to rite now so I will close for today.

progris riport 2--martch 6

I had a test today. I think I faled it. And I think maybe now they wont use me. What happind is a nice young man was in the room and he had some white cards and ink spilled all over them. * He sed Charlie what do you see on this card. I was very skared even tho I had my rabits foot in my pockit because when I was a kid I always faled tests in school and I spilled ink to.

Apr 16 Today, I lerned, the comma, this is a comma (,) a period, with a tail, Miss Kinnian, says its importent, because, it makes writing, better, she said, somebody, coud lose, a lot of money, if a comma, isnt, in the, right place, I don't have, any money, and I dont see, how a comma, keeps you, from losing it,

Apr 17 I used the comma wrong. Its punctuation. Miss Kinnian told me to look up long words in the dictionary to lern to spell them. I said whats the difference if you can read it anyway. She said its part of your education so now on ill look up all the words Im not sure how to spell. It takes a long time to write that way but I only have to look up once and after that I get it right.

You got to mix them up, she showed? me'' how to mix! them (and now; I can! mix up all kinds'' of punctuation, in! my writing? There, are lots! of rules? to lern; but Im gettin'g them in my head.

One thing I like about, Dear Miss Kinnian: (thats the way it goes in a business letter if I ever go into business) is she, always gives me' a reason'' when --I ask. She's a gen'ius! I wish I cou'd be smart'' like, her;

(Punctuation, is; fun!)

April 18 What a dope I am! I didn't even understand what she was talking about. I read the grammar book last night and it explanes the whole thing. Then I saw it was the same way as Miss Kinnian was trying to tell me, but I didn't get it.

Miss Kinnian said that the TV working in my sleep helped out. She and I reached a plateau. That's a flat hill.

After I figured out how punctuation worked, I read over all my old Progress Reports from the beginning. Boy, did I have crazy spelling and punctuation! I told Miss Kinnian I ought to go over the pages and fix all the mistakes but she said, "No, Charlie, Dr. Nemur wants them just as they are. That's why he let you keep them after they were photostated, to see your own progress. You're coming along fast, Charlie."

That made me feel good. After the lesson I went down and played with Algernon. We don't race any more.

May 18 I am very disturbed. I saw Miss Kinnian last night for the first time in over a week. I tried to avoid any discussions of intellectual concepts and to keep the conversation on a simple, everyday level, but she just stared at me blankly and asked me what I meant about the mathematical variance equivalent in Dorbermann's Fifth Concerto.

When I tried to explain, she stopped me and laughed. I guess I got angry, but I suspect I'm approaching her on the wrong level. No matter what I try to discuss with her, I am unable to communicate. I must review Vrostadt's equations on Levels of Semantic Progression. I find I don't communicate with people much any more. Thank God for books and music and things I can think about. I am alone at Mrs. Flynn's boarding house most of the time and seldom speak to anyone.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
	USE the following technique when hostility arises between two students. At times using this method may prevent displays of hostility outside the classroom. Direct confrontation with a teacher present can help students to explore the causes of their hostility and often resolution through better communications.
SIT across the table from the person you are angry with.	SEAT the two students facing each other, across a table if possible.
PLAY the game "Who Am I?" Follow the directions of your teacher.	ESTABLISH communication between the two students by letting them play a "Who Am I?" game. Give one student the name of a person they both know. The other must identify the person by asking questions which can be answered yes or no. Then give the other student a name for his opponent to identify. Set a time limit of two minutes for each identification to force the students to increase the pace of their interaction.
ASK the student across from you questions to find out what he is like. Look directly at him. At the end of five minutes, summarize what you have learned about him.	TELL the students they have five minutes to find out as much as possible about each other. They may ask any questions they like, but they must look directly into the face of the other student. At the end of five minutes each student must summarize what he learned about the other. (This technique helps the students to understand each other better even if they know each other well.)
ANSWER the questions your opponent asks you about yourself.	
TELL how you think the other student feels about you.	LET each student have three minutes to tell how he thinks the other student feels about him. He must face the person directly and talk the full three minutes.
TELL what you dislike about the other student.	ALLOW each student three minutes to describe what he dislikes about the other student. He must look at the person and use second person, not third person.

OBJECTIVE

1. Show that you can communicate with others in varied situations.

ACTIVITIES	TECHNIQUES
TELL what you think is good about the other student.	LET each student next have two minutes to tell the good (nice or pleasant) traits of the other person.
TELL what you would like for the other student to do in order for you to feel more friendly toward him.	ASK each student to spend five minutes telling his demands of the other person. The question could be phrased, "What would you have him do in order for you to feel more friendly toward him?"
	HELP the students throughout the activity to clarify statements but refrain from scolding or moralizing. Simply referee. Hopefully, the direct confrontation will relieve hostility and tension.
	NOTE: If an individual student enters the class hostile or extremely moody, let him listen to music on a cassette tape. Prepare tapes of music for various moods at the beginning of the year in order to have them in class as the situation arises. Music is excellent therapy for emotional students. When the student calms down or feels better, he can join the activities of the class.
	RESOURCE: *The Creative Teacher*, December, 1969

OBJECTIVE

2. Show that you make use of your opportunities to read on your own.

ACTIVITIES	TECHNIQUES
MAKE USE of opportunities to read on your own by selecting books and other materials from the classroom library.	ENCOURAGE students to read on their own by providing them with available books in a classroom library.
	PROVIDE students with a variety of reading materials by gathering all kinds of books, magazines, newspapers, even comic books of the classics. Remember that paperback books can be acquired in quantity with school discounts and many newspapers and paperback distributors may donate books and papers. (For sources see the conclusion of the Materials list in the Appendix.)
	SELECT books and magazines at varying levels of difficulties (Grades 3-6) and on a variety of subjects of interest to teenagers.
	DISPLAY the materials in an attractive and orderly fashion to encourage students to browse and discover books that interest them.
READ regularly from books of your choice.	SET aside approximately 15 minutes a day for a free-reading period. Consistent encouragement of students to read may help to raise individual reading levels.
	ALLOW students to check out books, to trade their own books with friends, and to exchange their own books for other books in the classroom library.
NOTE: Free copies of "How to Organize an Effective Classroom Library" are available by writing to English Editor, Croft Educational Services, 100 Garfield Avenue, New London, Conn. 06320.	SET UP a system of checking out books primarily as a way of keeping track of the frequency the various books are read and to provide guidelines for reordering books. Do not become bogged down in an intricate check out system that may serve to discourage students from checking out books. Of course, a charge-out system is necessary to prevent wholesale loss of books.
RESOURCE: Fader and McNeil: Hooked on Books	SELECT books that will appeal to disabled and reluctant readers. (See Appendix for suggested books.)

OBJECTIVE

2. Show that you make use of your opportunities to read on your own.

ACTIVITIES	TECHNIQUES
	BEGIN this activity on *motivating interest in reading a particular book* by presenting an interesting situation from a novel which you feel would appeal to many members of the class. The scene, spanning only a few pages of a book, could be briefly described in writing on a transparency sheet. Instead of using the main character's name, substitute "you," as in the following situation from Richard Wright's *Black Boy* (Harper & Row): You are graduating from the ninth grade and are picked to give a speech before a Negro and White audience. You are a Negro. You are supposed to write your own speech and you do, but then the Negro principal of the school gives you a speech he has written and threatens to fail you if you do not give it instead of your own. What would you do? (pp. 192-197) Your father left your mother for another woman and won't pay a dime to support you. Your mother and you go to him to ask for money to leave the state. He won't give your mother any, but he offers you a nickel. What would you do? What would you say? (pp. 40-42)
READ the description of the situation presented by your teacher, and consider how you would have reacted in the same situation.	ASK students to read the situation described pretending that it has happened to them. Then have the students volunteer to tell their own responses to the situation. Their different reactions should create a lively discussion.
	READ the actual scene from the book, or have it read by a good student reader. Point out similarities between the character's action and the students' reactions.
	INDICATE libraries and other sources of the book that you wish to motivate students to read.
	RESOURCES: "Black Boy and Role Playing: A Scenario for Reading Success," *English Journal*, November, 1968.

OBJECTIVE

2. Show that you make use of your opportunities to read on your own.

ACTIVITIES	TECHNIQUES
LISTEN to the story as it is read by your teacher.	ENCOURAGE students to read on their own by reading to them an exciting short story or a selection from a novel.
FINISH reading the story on your own.	STOP reading at an especially exciting place or at a critical point in the story, and give the students the opportunity to finish reading on their own. NOTE: This technique can be used effectively to motivate the student to read selections from his anthology, as well as from paperbacks and other books. Robert Potter's Myths and Folk Tales Around the World is also an excellent source for brief stories which will arouse the interest of reluctant readers. Students are also interested in mystery stories, such as The Adventures of Sherlock Holmes. If you note that a certain paperback has not been chosen by any student, read a selection from the story which you think will capture the interest of some reader.

OBJECTIVE

2. Show that you make use of opportunities to read on your own.

ACTIVITIES	TECHNIQUES
READ a variety of material both inside and outside of class.	MOTIVATE the students to increase their reading by using a contract system. The students will be required to sign a contract to read a certain number of pages during a specified period of time and a grade will be awarded depending on the number of pages of reading they do either during free reading periods and/or outside of class. The terms of the contract will be drawn up by the teacher, and the students will sign an agreement similiar to the one below:
SIGN a contract in which you agree to read a given number of pages during a six-weeks grading period.	I am hereby contracting for a grade of _______ for the _______ six-weeks period. I agree to read ______ pages during this time. ____________________ (Signature)
	SET up a scale of required pages of reading that is appropriate for your class. For example, for an A a student could be required to read a minimum of 500 pages; for a B, a minimum of 400 pages; for a C, a minimum of 300 pages; and for a D, a minimum of 200 pages.
	ALLOW students to read from books, magazines, newspapers, comic books of the classics--ANYTHING!
KEEP a record of the material you read.	REQUIRE the students to keep a record of what they have read. Records could be kept according to one of the following methods: 1. Students could be given questions based on the book before they begin reading. These questions will be answered as the students read.
NOTE: This is a long-range assignment and should be adapted on a six-weeks basis. Students are more motivated to read when presented with the possibility of making an A or B.	2. Students may give a short oral report to the class when they finish a book. 3. Students could keep a booklet about the reading they complete. This booklet would be collected periodically by the teacher and discussed with the individual student.

OBJECTIVE

2. Show that you make use of your opportunities to read on your own.

ACTIVITIES	TECHNIQUES
WATCH the ETV Series, *A Matter of Fiction.*	USE the ETV Series, *A Matter of Fiction,* designated for the 9th grade to *motivate students to read on their own.* The series consists of dramatic episodes adapted from high interest, low ability teenage novels and is presented each week. (This program is shown for the first semester and repeated, the second.) The presentations of the novels make use of films, paintings, drawings, pantomimes, and appropriate background music and sound effects to capture the students' interests. Occasionally an episode is designed purposely to leave the viewer "hanging," but always the episodes contain material that is appropriate for the junior high school student. DO not test students on the content of these programs, for their main purpose is to encourage enjoyment and motivation in reading. Discussion of the programs should, however, be encouraged to motivate students further to read.
USE the book list provided by your teacher to find books, other than those seen on *A Matter of Fiction*, that may interest you.	USE the handbook, *A Guide for A Matter of Fiction,* which provides a summary of each lesson as an aid to motivation. This guide contains an annotated list of the books that have been selected for viewing as well as a list of related novels for supplementary reading. (See *Appendix.*) An annotated check list for the students can be made from this guide, and the students can be encouraged to use their lists as a record of books they have read as well as a guide when they go to the library. NOTE: The handbook for this ETV program is available from your English Coordinator. Teachers who have used this program have found that it accomplishes its purpose of motivating students to appreciate literature. RESOURCE: Robbins: *A Guide for A Matter of Fiction*

OBJECTIVE

2. Show that you can make use of your opportunities to read on your own.

ACTIVITIES	TECHNIQUES
KEEP a record of any reading you do on your own.	ENCOURAGE students to keep a record of what they read on their own by setting up a FREE READING FILE in the classroom. PROVIDE each student with an index card for each book he begins to read and explain how he is to use the back and the front of the card. (Cards can be dittoed or mimeographed. See page 3 of 3.) TELL the students that even though they do not finish every book they begin, they are to record each day the number of pages they read and the date; and whether or not they complete the book, they are to write a brief account of their reaction to the book. PLACE the file in an accessible place in the room and periodically remind the students to keep their records and write their comments. Students should be allowed to read the comments of their classmates when they are choosing a book to read.
CHOOSE a paperback or hard cover book to read which you think will be of interest to you. Read some in the book of your choice each day.	PROVIDE 15 or 20 minutes each day for a free reading period. MOTIVATE interest in books by keeping up with the books available for students to read and periodically telling them enough of what a book is about to arouse their curiosity. LEARN through an interest inventory and through your daily contacts with individual students what they are most interested in and guide them to books that they can read and enjoy. (See the Appendix for a list of books for basic English students.)

OBJECTIVE

2. Show that you can make use of your opportunities to read on your own.

ACTIVITIES	TECHNIQUES
	DO NOT REQUIRE formal book reports. But DO talk with individuals about what they are reading or have read. Reveal to them your interest in reading; share your reading with them; show that you are interested in the books they read.
	ENCOURAGE students likewise to share with you and with the class their reading interests and any books they have read and enjoyed. These "oral reports" should be very informal, perhaps person-to-person or conversations in small groups.
	ARRANGE for your students membership in a paper-back book club. Often pride in the ownership of a book can be developed.
	USE comic books of the classics. The disabled reader will read them!

SIDE 1

Title ______________________________

Author ______________________________

Comments:

Student's name ______________________________

SIDE 2

Date	Pages

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
	ENCOURAGE students to feel free to write and express themselves by setting up a Graffiti Fence in the classroom.
EXPRESS your thoughts and feeling in writing by contributing appropriate material to the Graffiti Fence.	COVER a section of the wall or the bulletin board with newsprint or large sheets of paper--colored, if possible. A roll of wide shelf paper might be used. Tell students that they may write any comments, thoughts, or feelings with felt pens, preferably, on this paper "fence." Contributions may be either poetry or prose, quotations, favorite lines from a song, and the like.
	DISCUSS with the class the responsibility they all share in exercising self-censorship. Lead the students to realize that offensive words or derogatory remarks about other students are undersirable.
	EXPLAIN to students that it is not necessary to sign their names to their contributions, but they may do so if they desire.
	ALLOW the students either to add comments and remarks to the Graffiti Fence anytime during the class period or set aside a specific amount of time during class for the writing.
	NOTE: This activity could serve as an excellent motivational aid to writing at the beginning of the year. It could also help students to feel at ease in class and to become acquainted with each other. The teacher herself can become involved in the class by making contributions to the Graffiti Fence.
	The "fence" will have to be replaced periodically as it is filled and for this reason newsprint or large rolls of colored paper (available at most schools) are preferable.
	One possible problem with this activity is that students from other classes may enjoy adding--inappropriate--comments to the fence. One solution to this problem would be to obtain a wall map, mount it in an accessible place in the room, and cover it with paper. The Graffiti Fence can then be lowered when in use and raised at the end of the class period.
	RESOURCE:
	Reisner: Graffiti

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
	INTRODUCE the journal in several ways. 1. Read excerpts from journals written by students to demonstrate how a journal differs from a diary, using samples from previous journals or from The Me Nobody Knows. 2. Use a reaction film, a picture, or a musical composition after which students write, individually or as a group, a short paragraph expressing what these media made them think about or how they made them feel.
	ASSURE the students that you will respect their privacy as they write about personal experiences and that they are free to express thoughts in their own ways.
WRITE regularly in a journal your thoughts and feelings about any topic which is of interest or of concern to you.	USE the journal daily as an in-class activity or as out-of-class writing. If journals are written out-of-class, give frequent reminders, including a quotation or interesting news item that could serve as a basis for the daily entry. (Be specific about the kind of notebook to be used and the format.)
WRITE a minimum of one-third to one-half pages, five days a week.	
EXPRESS your thoughts in either prose or poetry.	SUGGEST that when students have difficulty writing on a given day, they copy poems or paragraphs that interest them for that day's entry.
	DO NOT grade journals. Frequent encouraging comments and personal notes as well as minimum corrections of persistent errors are often helpful to the writer.
RESOURCES: Sound Filmstrip: The Me Nobody Knows (From IMC) Joseph: The Me Nobody Knows Kohl: The Open Classroom 36 Children Fader and McNeil: Hooked on Books: Program and Proof	NOTE: Complete details for using the journal in the classroom may be found in Hooked on Books. The sound filmstrip The Me Nobody Knows is available from the Instructional Materials Center.

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES

COMPLETE the sentence assigned by your teacher to show how you really feel.

TECHNIQUES

USE these incomplete sentences to help students to express their feelings and to help you understand their emotions and problems. To accomplish this purpose, a sentence could be chosen periodically throughout the year as it relates to a classroom situation. Some of the sentences are appropriate for gaining an understanding of students at the beginning of the year. The following sentences, taken from a psychological test, reveal how the student feels about himself and others.

1. Today I feel . . . .
2. When I have to read, I . . . .
3. I get angry when . . . .
4. To be grown up . . . .
5. My idea of a good time is . . . .
6. I wish my parents knew . . . .
7. I cannot understand why . . . .
8. I feel bad when . . . .
9. I wish teachers . . . .
10. I wish my mother . . . .
11. To me, books . . . .
12. People think I . . . .
13. I like to read about . . . .
14. On weekends, I . . . .
15. I would rather read than . . . .
16. To me, homework . . . .
17. I hope I shall never . . . .
18. I wish people would not . . . .
19. When I finish high school . . . .
20. I am afraid . . . .
21. When I take my report card home . . . .
22. I am at my best when . . . .
23. Most brothers and sisters . . . .
24. I do not know how . . . .
25. I feel proud when . . . .
26. The future looks . . . .
27. I wish my father . . . .
28. I would like to be . . . .
29. I often worry about . . . .
30. I would read more if . . . .

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES

TECHNIQUES

31. When I read out loud. . . .
32. English class is . . . .
33. My vocabulary . . . .
34. I dislike most about school . . . .
35. I like best about school . . . .
36. The most interesting thing I have done in school is . . . .
37. Taking drugs is . . . .
38. One of the happiest days of my life . . . .
39. My three best friends . . . .

NOTE: This activity could also be a helpful technique for introducing writing in a journal. Later, when a student does not have anything to write about, give him one of these sentences as as starter.

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
	USE this technique to help students see how they change mentally and emotionally from September to June.
BRING an envelope to class.	ASK each student to bring an envelope to class (no stamps).
WRITE a letter to yourself, telling about how you feel about anything, such as school, parents, friends, and likes and dislikes. Since you will read the letter in June, write what you really mean about a number of things.	TELL each student to write a letter to himself, discussing his feelings about anything, such as parents, friends, likes and dislikes, and thoughts for the new school year. Emphasize that the letters will be sealed in envelopes until June and that no one else, not even the teacher, will read them. (The form for friendly letters should be reviewed before the students write.) Stress also that the more they write the more interesting the letters will be when they read them in June.
SEAL your letter in your envelope, and write your name and address on the envelope. Give the envelope to your teacher to keep until June.	TELL each student to seal his own letter in his envelope and to address the envelope to himself. Collect the letters and keep them until June.
READ the letter which you wrote in September. Think about how you have changed in only nine months and why you have changed.	RETURN the letters in June. Notice the students' reactions to their letters. They will be surprised at how much they have changed in less than a year.
VOLUNTEER to tell how you have changed and compare the changes you have made with the changes your classmates have made.	ASK the students to tell how they have changed. (Since the letters are personal, discussion is optional. Individual reactions alone make the activity worthwhile.) RESOURCE: The Creative Teacher, March, 1970.

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
	INTRODUCE the Non-stop Composition Derby by dividing the class into teams. Suggest that students do not worry about mechanics or spelling as they write since the purpose of the derby is to increase the number of words written in a given time.
	USE an orchestral recording, a non-verbal reaction film or several pictures or posters (from which a student chooses one) to stimulate imaginative thinking. Show the film or play the recording more than once if students request this. Use a different medium each day.
WRITE about how the records or pictures make you feel or what they make you think about. This may be a true story, a description of a person or place or happening, a wish, a made-up story, a dream --anything.	GIVE signals to begin and stop writing. Set a time limit not to exceed ten minutes.
	RECORD the total words written by teams on a given day in a prominent place so that teams may observe their improvement over a period of from three to five days.
COPY your last sentence over if you cannot think of a new idea before the time is up. Copy it until you think of a new idea.	ENCOURAGE some students to read their compositions aloud each day to stimulate other members and for enjoyment.
WRITE as many words as you can from the time the teacher says "Begin" until she says "Stop."	NOTE: According to S. I. Hayakawa, it is more likely that students will think of a new idea while copying their last sentence. It is too easy to stop writing entirely when an idea does not come quickly.
COUNT your words when the writing is completed.	RESOURCES: Holt: The Under-Achieving School, pp. 88, 89
RECORD the number of words you have written at the top of the first page.	Reaction Films: "Clay" "Adventures of an Asterisk" (Others according to grade levels as listed in Films for English Instruction.)

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
	LIST, on the chalkboard or on dittoed sheets, ten categories of student problems: 1. School problems: grades, homework, tests, study habits, impersonal teachers. 2. Family problems: conflicts with parents, arguments with brothers or sisters. 3. Personal problems: shyness, nervousness. 4. Concern about the future: school, career, success. 5. Boy-girl relations: dates, going steady, popularity. 6. Recreation: leisure time, need for car, sports. 7. Moral issues: smoking, drugs, immorality, puposefulness. 8. Money: financial problems, part-time jobs. 9. Problems of appearance: complexion, clothes, weight. 10. Fears and restlessness: death, religion, war.
EXAMINE the list of problem areas which your teacher has given you.	EXPLAIN to the students that these ten problems areas are common in the lives of young people and that if they identify any problem that is very real to them, they can write more eloquently and spontaneously about it than they can write about a subject which has little meaning to them.
WRITE in sentence form your ten most pressing problems or if you prefer, describe one or more of your problems in detail. Your papers will not be discussed in class without your permission. You may leave your papers unsigned, if you wish.	DIRECT the students to write in sentence form their ten most pressing problems or, if they prefer, to describe one or more problems in detail. They should understand that these papers will not be graded.
WATCH for the appearance of one or more of these ten problems in the stories you read. Most stories will be more interesting to you if you recognize that they are about	TELL the students that many stories and novels are developed around one or more of the problems on the list. Suggest stories from their anthology which deal with the problems of youth. Also, this activity could be used to introduce the study of the novel designated for common study at any of the grade levels.

OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
a real problem in real life, even through they are told as fiction.	NOTE: This activity should provide a meaningful situation for the class and should give the teacher an insight into the students as individuals. Before writing, common problems can be discussed in a generalized way with the class by presenting a question such as, "When you like a boy or girl who doesn't like you, what is a mature way to cope with the problem?" RESOURCE: Wolfe: Creative Ways to Teach English, Grades 7 to 12

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OBJECTIVE

3. Show that you can write with ease in expressing your thoughts and feelings.

ACTIVITIES	TECHNIQUES
READ the quotation and discuss your reaction to it with the class and your teacher. Tell why you agree or do not agree with the idea.	BEGIN the activity on writing from different points of view by writing on the chalkboard or a transparency sheet the following quotation by General George S. Patton: "War is the supreme test of man, in which he rises to heights never approached in any other activity." (Prose of Relevance 2, p. 33.) Ask for comments and reactions to this quotation.
	PRESENT on a transparency sheet the accompanying newspaper clipping (page 2 of 2) about the fourteen-year-old Viet Cong boy who was decorated for having killed fifteen American soldiers. Read the article aloud to the class, or have several good readers take turns reading portions aloud.
TAKE the role of one of the persons named by your teacher, and write a diary entry that presents the thoughts and reactions of that person concerning the incident reported in the newspaper.	ASK the class to assume one of the following roles and write a diary entry reflecting that person's thoughts after the awarding of the medal: the fourteen-year-old boy himself; the officer who awarded the medal; the young boy's mother or sister; a U.S. Army medic who has just heard the newscast.
VOLUNTEER to read your diary entry to the class.	ALLOW class time to hear students who volunteer to read their diary entries aloud and to discuss their points of view. Be thorough in helping the class to note the contrasting reactions voiced by their classmates.

CONG DECORATE BOY, 14, FOR KILLING 15 AMERICANS

HONG KONG (AP)--A 14 year-old Viet Cong has been decorated for killing 15 American soldiers since he became a Communist sniper at the age of 12, Radio Hanoi reported yesterday.

Ro Cham Khung, described in the broadcast as a "little boy so small he could hardly carry a rifle," was given the title "Valiant Destroyer of Yanks" and a medal for his battlefield activities.

RADIO HANOI monitored in Hong Kong, also quoted North Vietnam's official Vietnam news agency as crediting Khung with shooting down a U.S. helicopter and planting a road mine that blew up an American amphibious truck.

It said all aboard the helicopter and the truck were killed.

For those feats, the radio said, the boy was conferred two additional titles, "Valiant Destroyer of Planes" and "Valiant Destroyer of Vehicles."

The news agency said Khung killed his first American soldier when U.S. troops entered a Viet Cong-controlled village shortly after he became a 12-year-old guerrilla.

"LYING IN AMBUSH," the broadcast said, "Khung's heart beat rapidly in fear that he might miss his first shot, but he calmed himself and waited for the enemy to come nearer before opening up.

"Then he fired five shots in succession. One of the Americans was hit and killed instantly.

"Although the little boy was congratulated by the guerrilla cadres (leaders), Khung still was not very happy, regretting that he had bagged only one GI with five shots," the broadcast said.

Tampa Tribune, June 27, 1970

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OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
	USE the Analysis of Good Listening Habits (See p. 3 of 4 and p. 4 of 4.) to help students become aware of the various areas of listening in which they need improvement. MIMEOGRAPH copies of the Analysis of Good Listening Habits, and distribute them to each student.
COMPLETE the questionnaire.	INSTRUCT the students to place a check under the column on the right that best answers the questions on the left. Tell the students to answer each question as accurately as possibly and not to be concerned about their scores. Emphasize that this questionnaire is merely for the purpose of diagnosis, not for a grade.
DETERMINE your score by adding your points based on the system set up by your teacher.	HAVE the students add up their scores using the following point system: 5 points for each check in the ALMOST ALWAYS column. 4 points for each check in the USUALLY column. 3 points for each check in the OCCASIONALLY column. 2 points for each check in the SELDOM column. 1 point for each check in the ALMOST NEVER column.
DECIDE how good your listening ability is according to your total number of points.	ASK the students to determine what type of listener they are based on their total number of points: 75 points or better, you are a good listener. 50-75 points, you are an average listener. Below 50 points, you are a poor listener.
STUDY your responses, and determine the areas of listening in which you need improvement.	ENCOURAGE students to re-examine their responses and determine the areas in which they need improvement. They may be directed to mark on their questionnaires their weakest areas or to make a list. Discussion based on the students' responses should lead them to determine where they need to improve their listening skills.

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
	NOTE: This activity would be very appropriate as a first or second day exercise at the beginning of school and could easily be related to what you as a teacher expect of the students in terms of courtesy and respect to both you and fellow students.

ANALYSIS OF GOOD LISTENING HABITS

(Almost always, 5; Usually, 4; Occasionally, 3; Seldom, 2; Almost never, 1)

ATTITUDES	Almost Always	Usually	Occasionally	Seldom	Almost Never
1. Do you like to listen to other people talk?					
2. Do you encourage other people to talk?					
3. Do you listen even if you do not like the person who is talking?					
4. Do you listen equally well whether the person talking is man, woman, young or old?					
5. Do you listen equally well to friend, acquaintance, strangers?					
ACTIONS					
6. Do you put what you have been doing out of sight and out of mind?					
7. Do you look at the speaker?					
8. Do you ignore the distractions about you?					
9. Do you encourage the speaker with evidences that you are listening?					
10. Do you think about what he is saying?					
11. Do you try to figure out what he means?					
12. Do you try to figure out why he is saying it?					
13. Do you let him finish what he is trying to say?					
14. If he hesitates, do you encourage him to go on?					
15. Do you re-state what he has said and ask him if you got it right?					
16. Do you withhold judgment about his idea until he has finished?					

ACTIONS	Almost Always	Usually	Occasionally	Seldom	Almost Never
17. Do you listen regardless of his manner of speaking and choice of words?	______	______	______	______	______
18. Do you listen even though you anticipate what he is going to say?	______	______	______	______	______
19. Do you question in order to get him to explain his idea more fully?	______	______	______	______	______
20. Do you ask him what the words mean as he uses them?	______	______	______	______	______

If your score is 75 or better, you are a Good Listener.

If your score is 50-75, you are an Average Listener.

If your score is below 50, you are a Poor Listener.

Total Score ________

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
	EXPLAIN that the purpose of the game the students will play is to improve their ability to listen carefully.
TAKE part in the Rumor Clinic Game. Follow the directions of your teacher.	RUMOR CLINIC: Select six students to participate in this game. Ask five to stand outside of the room.
	BEGIN the tape recorder so that the recording can be played back at the end of the exercise for clues about distortion.
	READ the following message to the first participant while the other members of the class listen:
	Accident Report I could not wait to report to the police what I saw in this accident. It was necessary that I get to the hospital as soon as possible. "The semi-truck, heading south, was turning right at the intersection when the sports car, heading north, attempted to turn left. When they saw that they were truning into the same lane, they both honked their horns but proceeded to turn without slowing down. In fact, the sports car seemed to be accelerating just before the crash.
	ASK the five students waiting outside the room to return.
	HAVE the first participant repeat the message to this second participant, one of the five who has not heard the report.
	CONTINUE until the sixth participant has heard the message. He becomes the policeman and writes the message, as he heard it, on the chalkboard so that the entire class can read it.

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
COMPARE the final message with the original one.	WRITE the original message on the chalkboard so that the class can compare the original with the distorted one.
LISTEN to the tape. Decide where and why changes were made.	PLAY the tape so that the class can not only hear the distortions but also understand the types of distortions: additions, deletions, and changes. Lead the students to see how they can become better listeners from this experience.
	REPEAT the activity with another message and different participants to see if accuracy improves.
	NOTE: The article on p. 3 of 3, "How Words Get Warped from Mouth to Mouth," could also be used to illustrate what happens when people fail to listen carefully. The article could be either read to the students, mimeographed, or placed on the opaque projector for class discussion.
	RESOURCES: Pfeiffer and Jones: A Handbook of Structural Experiences for Human Relations Training, Vol. II. Literary Calvacade,. March, 1965

The Colonel to the Major: At nine o'clock there will be an eclipse of the sun, something which does not occur every day. Get the men to fall out in the company street in their fatigues so that they will see this rare phenomenon, and I will explain it to them. In case of rain, we will not be able to see anything, so take the men to the gym.

The Major to the Captain: By order of the Colonel, tomorrow at nine o'clock there will be an eclipse of the sun; if it rains you will not be able to see it from the company street, so then, in fatigues, the eclipse of the sun will take place in the gym, something that does not occur every day.

The Captain to the Lieutenant: By order of the Colonel, in fatigues tomorrow at nine o'clock in the morning the inauguration of the eclipse of the sun will take place in the gym. The Colonel will give the order if it should rain, something which occurs every day.

The Lieutenant to the Sergeant: Tomorrow at nine the Colonel in fatigues will eclipse the sun in the gym, as it occurs every day if it is a nice day; if it rains, then in the company street.

The Sergeant to the Corporal: Tomorrow at nine the eclipse of the Colonel in fatigues will take place by cause of the sun. If it rains in the gym, something which does not take place every day, you will fall out in the company street.

Comments Among the Privates: Tomorrow, if it rains, it looks as if the sun will eclipse the Colonel in the gym. It is a shame that this does not occur every day.

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
PREPARE a one-minute talk on a topic which interests you.	TELL two students to prepare one-minute talks on a topic, such as why a longer time is needed between classes or why students should or should not be bussed from one community to another.
PRESENT your talk to the class. When your classmates are giving their talks, listen carefully.	SIT in a desk in full view of the class while the students give their talks. While one is speaking, listen carefully; while the other speaks, write; then while the third speaks, whisper to a student. ASK the student to whom you listened how he felt when the teacher was listening carefully. Ask the others how they felt when they knew the teacher was not listening.
TELL why people frequently do not listen to others.	WRITE on the chalkboard a list of their reasons why people do not listen to others. POINT OUT to students not only their responsibility to themselves to hear what is said but also their responsibility for allowing others to hear when they themselves are not interested. NOTE: In relation to this activity, discussion might be generated on the rights of the individual. An example that might be used is the situation of theater-goers who talk to each other all during the show.

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
DIVIDE into groups of three.	DIVIDE students into groups of three to help them understand the necessity of listening with comprehension.
NUMBER yourself A, B, or C in your group.	NUMBER each student in a group A, B, or C.
SUGGEST a topic you are interested in discussing.	WRITE topics for discussion on the chalkboard which students say they are interested in discussing: 1. Is Black power good or bad for Blacks? Why? 2. Is the U.S. right in its Vietnam policies? 3. How can relationships between students and teachers be improved? 4. Any other topic of current interest.
CHOOSE one topic for your group from the list on the chalkboard.	TELL each group to choose one topic for discussion.
LET A begin as referee and B as speaker and C as listener.	TELL A in each group to be referee for a discussion between B and C. B will be the speaker and C the listener.
FOLLOW the directions of your teacher for taking part in the listening game.	GIVE the following directions step by step. It will be necessary for you to call time and to call out the roles for each change. 1. After B speaks for three minutes on the topic, A becomes the speaker, B the listener, and C the referee. 2. After another three minutes, C becomes the speaker, A the listener, and B the referee. 3. Before each speaker begins, he must summarize what has been said previously. 4. If his summary is incorrect, the listener or referee is free to interupt and clear up any misunderstanding.

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
TELL how you can improve your listening by answering the questions your teacher asks.	LEAD students to become better listeners through the experience by asking questions, such as: 1. Did you have difficulty listening to the others? Why? 2. Did you have difficulty thinking about your own ideas and listening at the same time? 3. When the others summarized your ideas, were they less wordy? 4. Did you find from their summaries that you were not saying what you wanted to? RESOURCE: Pfeiffer and Jones: *A Handbook of Structural Experiences for Human Relations Training, Vol. 1.*

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
LISTEN to the record played by your teacher.	INTRODUCE the activity by playing from the Andy Griffin album, *Just for Laughs*, the selection "What It Was, Was Football."
COPY the terms your teacher has written on the chalkboard and ask questions if there are any you do not understand.	EXPLAIN the term *dialect*, pointing out that three factors are involved: grammar and usage, vocabulary, and pronunciation. Write these terms on the chalkboard and allow time for students to ask questions.
LISTEN to the recording again, and follow the directions given by your teacher.	DIVIDE the class into three sections and explain that you are going to play the recording again. One group is to listen for non-standard grammar and unusual usage, one group is to listen for and list differences in pronunciation, and one group is to listen for and list unusual word choices.
	NOTE: If the recording is not available you may read the selection (See page 2 of 2.) or work with a student who might volunteer. Better still perhaps the dramatic arts teacher will make a tape recording for you. A poor reading will spoil the effect.
	RESOURCE: Recording: *Just for Laughs*

"What it was, was football. . ."

It was back last October, I believe it was. We was a going to hold a tent service off at this college town. And we got there about dinner time on Saturday. And different ones of us thought that we ought to get us a mouthful to eat before that we set up the tent. And so we got off of the truck and followed this little bunch of people through this small little bitty patch of woods there. And we come up on a big sign. It says, "Get something to eat here." And I went up and got me two hot dogs and a big orange drink, and before that I could take airy mouthful of that food, this whole raft of people come up around me and got me to where I couldn't eat nothing--up like--and I dropped my big orange drink. I did. Well, friends, they commenced to move and there wasn't much that I could do but move with them. Well, we commenced to go through all kinds of doors and gates and I don't know what all. And I looked up over one of them and it says, "NORTH GATE," and we kept on a going through there and pretty soon we come up on a young boy and he says, "Ticket, please." And I says, "Friend, I don't have a ticket. I don't even know where it is that I'm a going." I did. Well, he says, "Come on as quick as you can." And I says, "I'll do her; I'll turn right around the first chance I get."

Well, we kept on [illegible] moving through there, and pretty soon everybody got where it was that they was a going, because they parted and I could see pretty good. I could. And what I seen was this whole raft of people a setting on these two banks and a looking at one another across this pretty little green cow pasture. Well, they was. And somebody had took and drawed white lines all over it and drove posts in it and I don't know what all and I looked down there and I seen five or six convicts a running up and down and a blowing whistles. They was. And then I looked down there and I seen these pretty girls a wearing these little bitty short dresses and a dancing around. And so I sat down and thought I'd see what it was that was a going to happen. I did. And about the time I got sat down good, I looked down there and I seen thirty or forty men come running out of one end of a great big outhouse down there. They did! And everybody where I was a setting got up and hollered! And about that time thirty or forty men come running out of the other end of that outhouse, and the other bankful, they got up and hollered. And I asked this fellow that was a setting beside of me, I said, "Friend, what is that they're a hollering for?" Well, he whopped me on the back and says, "Buddy, have a drink." Well, I says, "I believe I will have another big orange." And I got it and sat back down.

And when I got down there again I seen that them men had got in two little bitty bunches down there. They had. Real close together. And they voted. They did. They voted and elected one man apiece and them two men come out in the middle of that cow pasture and shook hands like they hadn't seen one another in a long time and then a convict come over to where they was a standing and he took out a quarter and they commenced to odd man right there. They did.

Well, . . . after a while, I seen what it was that they was odd manning for. It was that both bunches full of them men wanted this funny looking little pumpkin to play with. They did, and I know, friends, that they couldn't of eat it because they kicked it the whole evening and it never busted. But, anyhow, what I was a telling was that both bunches full wanted that thing and one bunch got it and it made the other bunch just as mad as they could be, and friends I seen that evening the awfullest fight that I have ever seen in my life! I did! They would run at one another, and kick one another, and throw one another down and stomp on one another and grind their feet in one another and I don't know what all! And just as fast as one of them would get hurt, they would tote him off and run another one on. Well, they done that as long as I set there. But pretty soon this boy that had said, "Ticket, please," he come up to me and he says, "Friend you're going to have to leave because it is that you don't have a ticket." And I says, "Well, all right," And I got up and left.

And I don't know, friends, to this day what it was that they was a doing down there, but I have studied about it. And I think that it is some kindly of a contest where they see which bunch full of them men can take that pumpkin and run from one end of that cow pasture to the other one without either getting knocked down or stepping in something.

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
LISTEN carefully to the story your teacher reads, following carefully the events of the plot.	READ a short story or a short, short story to the class, but stop before the denouement at a point in the plot development that will leave in the minds of the students the question, "What happened in the end?" Recommended stories from the literature series are: Galaxy Series: "Necktie Party," Gr. 7 "Introducing Ellery's Mom," Gr. 7 "A Mother in Monville," Gr. 8 "The Gloucester Gladiator," Gr. 8 "Flashing Spikes," Gr. 9 "Escape to the City," Gr. 9 "Stranger on the Night Train," Gr. 10 "The Black Ledger," Gr. 10 "Lost Sister," Gr. 11 "A Dangerous Guy Indeed," Gr. 11 "A Dip in the Pool," Gr. 12 New Companion Series: "The Witch of Willoby Wood," Gr. 7 "Voices in the Desert," Gr. 7 "Pandora," Gr. 8 "The Twelve Labors of Hercules," Gr. 8 "The Perfect Time for the Perfect Crime," Gr. 9 "The Break," Gr. 10 "Terror on the Highway," Gr. 11 "The Quiet Man," Gr. 12 "Paul's Case," Gr. 12
WRITE an ending that will fit the details of the story you have heard.	ASK students: How do you think the story ends?
READ your story ending to the class.	

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OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
VOTE on your choice of the best ending and the second-best ending.	HAVE the class vote on their choice for the best and the second-best endings. NOTE: Open-ended stories dealing with problems relevant to teenagers can be found monthly in the NEA Journal and on occasions in the VEA Journal. On page 3 of 4 is a sample open-ended story; on page 4 of 4 is a sample ending written by a student. This could possibly serve as a model. RESOURCES: Galaxy Series New Companion Series NEA: Unfinished Stories for Use in the Classroom. Sobol: Two-Minute Mysteries

THE MONEY IN THE JUNK BOX

Larry has always been good to me; he's not like most big brothers. If my allowance runs out before the end of the week, I can always go to Larry. When I get stuck with my homework, he helps me finish it. We go to the movies together often. And when the big teams are playing in town, he takes me to the games with him just as Dad did before he got sick. Best of all, Larry always has time to talk to me, about anything.

I guess that's why I don't know what to do about what happened this morning. He never said I couldn't look in his dresser; I just never did before. I wanted to find my skates in the attic, but the light bulb up there was burned out. I thought Larry might have a flashlight in his drawer--the one he calls "The Junk Box." Mom works on Saturday morning, and Larry was at an athletic club meeting. I had been told not to disturb Dad when he was asleep. There was no one to ask, so I looked in Larry's drawer without permission.

In the back, under an old, broken picture frame, I found a large, white envelope. I knew there was no flashlight in it, but I opened it anyway. It was filled with money--lots of money! There was a bunch of ten-dollar bills and some twenties. There was even a fifty-dollar bill! It was more money than I'd ever seen at one time in my life. But what was it doing in Larry's drawer?

I put the money back into the envelope and closed the drawer. Then I ran into my room and sat down on the bed. I didn't feel like skating any more. Larry has a good job at the gas station, I thought, but he only works after school. Where did he get all that money?

ENDING WRITTEN BY STUDENT FOR THE MONEY IN THE JUNK BOX

As I was thinking, I heard some noise coming from downstairs. I went out of my room and looked. I saw Larry and Mom talking downstairs. Mom saw me and told me to come down. She asked me if I would go to the store with Larry to help him with the groceries. I couldn't say no, so, unwillingly I went with him. All the time I was with him, I wanted to ask him where the money came from, but I didn't have the nerve.

The next day, he invited me to go along with him to the gas station. He knew something was troubling me and wanted to get it off my mind by doing something. All night long I was debating whether or not to tell him the next day. So, I went with him. After we arrived at the gas station, I watched Larry work. It seemed that every time he changed a flat tire, he would put the money in his pocket, and not in the cash register! Well, that started me thinking! Finally, as the day wore on, I was still debating whether or not to ask him about it. On the way home, he asked me what the trouble was. I felt as if my stomach was tied all in a knot and just blurted out everything I saw and knew. To my surprise, he burst out laughing. I stood there with my mouth open. He started explaining it to me.

He said, "You know dad has been very sick. We have enough money to keep us eating, and that's all. I have always dreamed of going to college but now I know I never will. I didn't steal that money, kid. My boss knows the situation I'm in and he told me I could keep the money I make from changing tires, besides my regular pay."

"Well, what are you saving it for?" I asked.

Larry said, "I want you to go to college. I don't want you to be deprived of that privilege."

It brought tears to my eyes, to know that my big brother isn't like many other brothers.

OBJECTIVE

BEST COPY AVAILABLE

4. Show that you are a careful listener.

ACTIVITIES	TECHNIQUES
	EXPLAIN that the class will act out a courtroom trial.
DRAW lots for the role you will play.	PREPARE slips of paper, one for each member of the class. On one slip, write judge; on two write lawyer; on three or four, write actor; on two or three, write witness; and on the remainder write, jury.
	ASSIGN a place for each group and tell the students that they are to work out their roles within a given time. Give directions for each role: The judge and the lawyers will work together to decide on their duties in the mock courtroom. The jury will elect a foreman and talk over their responsibilities in deciding the case and recommending punishment. The actors will plan a short skit of a crime--a robbery, a murder, an act of vandalism, or an accident. The witnesses will wait to be called to testify.
PRESENT your skit of the crime to the class.	HAVE the jury, the judge, and the lawyers leave the room while the "crime" is acted out. Call them back after the skit has ended.
TAKE your places in the courtroom.	SET UP the courtroom scene with the students.
PROCEED with the trial when the court has been called to order.	TELL the class the trial will start when the bailiff (teacher) calls the court to order.
	DISCUSS, through leading questions, the reliability of witnesses, the justice of the jury's decision, and the possible effectiveness of the punishment. 1. Do the testimonies of the witnesses agree?

OBJECTIVE

4. Show that you are a careful listener.

ACTIVITIES

TECHNIQUES

2. Did the questions asked by the lawyers bring out the facts?
3. Was the jury's decision fair?
4. Did the punishment fit the crime?

The success of this activity will depend to a large degree on how well the students in each role listen in making their plans and participating in the courtroom proceedings.

NOTE: The activity can be related to the 12th grade Contact Unit, Law.

OBJECTIVE

5. Show that you can give and follow directions.

ACTIVITIES

TECHNIQUES

USE games to give practice in giving and following directions:

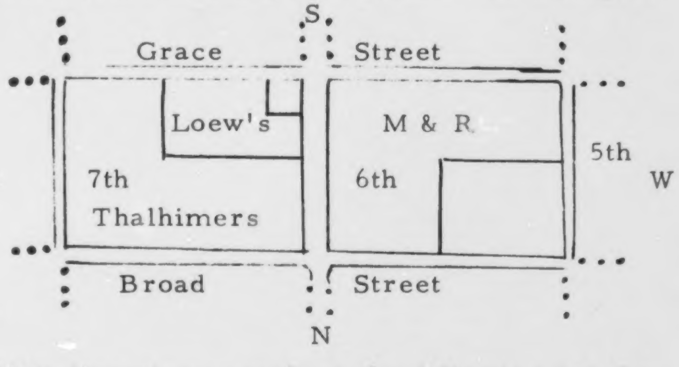
TAKE part in the Obstacle Course Game. Follow the directions given by your teacher.

THE OBSTACLE COURSE GAME

Blindfold one student and ask another student to set up an obstacle course from one point in the room to the other. He can use desks, balls of paper or other objects for "mines," and chairs. By giving exact directions, such as "Take two steps to the left," the student is to guide the blindfolded student through the obstacle course. If the blindfolded student touches anything, he is dead; and two more students play the game. From this activity students learn the importance of accuracy when giving and following directions. At the same time they have fun.

THE MAP GAME

DRAW and ditto a detailed map of about twenty-eight square blocks, represented by parallel streets, such as Clay, Marshall, Broad, and Grace streets between 6th Street and 13th Street. On the map name and locate one or two buildings per block, for example:



USE the map given you to locate specific places.

PRESENT directions, such as the following for the students:

1. What is located on the NW corner of 7th and Marshall?
2. After eating a hamburger at Joe's Place, you walk south on 8th for two blocks. What building is on the SW corner?

The game will be more fun if points are given for each correct location of a building. The student with the highest score wins.

OBJECTIVE

5. Show that you can give and follow directions.

ACTIVITIES

FOLLOW the directions your teacher gives you. They will be said only once. Write on your paper only as your teacher directs.

TECHNIQUES

GIVE the following "Directions Test" to the students. Explain the terms given name and Arabic numbers before beginning the test.

READ these directions, saying each only once.

1. Write your name, with your given name first, on the first line next to the left margin.
2. Write "Directions Test" in the center of the second line.
3. Write the date using the name of the month on the top line at the right side of the paper.
4. Using Arabic numbers for your answers, follow these directions. Begin on the fourth line.
    a. Write the name of the day before yesterday.
    b. Write the number of the period we are in now.
    c. Write the number of this room.
    d. Write the letters that are omitted in this reading of the alphabet: a, b, e, f, g, h, j, k, l, m, n, o, p, r, s, t, v, w, x, y, z.
5. Write the name of our last legal holiday.
6. Write the number of the hour when both minute and hour hand are in the same position on the clock dial.
7. Write the sum of 3, 6, 7, 5, and 2.
8. Write the date in figures using dashes between the numbers.

RESOURCE:

Ideas for Teaching English
(NCTE Publication)

OBJECTIVE

5. Show that you can give and follow directions.

ACTIVITIES	TECHNIQUES
	INTRODUCE giving and following directions in this way: PREPARE slips of paper in advance. On each slip write "from" before the name of one location in school and "to" before the name of another location, such as "from the cafeteria, to the auditorium."
GIVE directions for getting from one place in school to another place. LISTEN to directions given by your classmate and tell his destination.	ASK for volunteers who think they can give clear directions. Give each volunteer a slip. One at a time, without naming the destination or giving names of buildings, each will tell the class his starting point and will give directions for reaching the destination, such as "Go one block left, ..." The class will listen to the directions and try to guess the destination.
WRITE directions for going from one place on campus to another place. Tell the starting point but do not name the destination.	LEAD into a writing activity by asking each student to write directions for going from the classroom to another place on campus. The directions can be as round-about as the student wishes, but directions must be in sequence. There should be no omission of details so that someone else can arrive at the intended destination by following the directions.
READ your written directions and listen to your classmates' directions. Choose the best four papers.	ASK each student to read his directions. Have them choose the best four papers on the basis of whether each step in the directions can be understood.
LEAVE the room to follow the directions written by a classmate. When you return, tell where the directions took you and find out if the place was the intended destination.	ALLOW the students with the best directions to exchange papers and leave class to follow the directions. When they return to class, they will find out from the student who wrote the directions whether or not they arrived at the intended destination. If several students are restless, allow these students to leave the room to follow directions instead of letting the ones with the best directions leave.

RESOURCE:

Goldsweig, ed.: Countdown

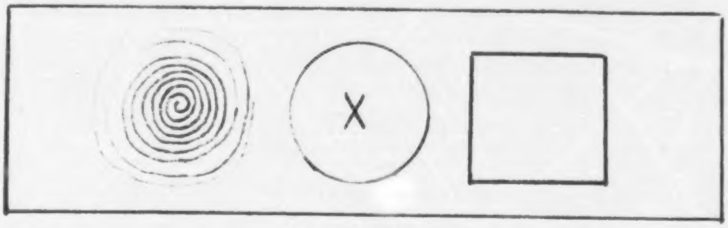
OBJECTIVE

5. Show that you can give and follow directions.

ACTIVITIES	TECHNIQUES
LISTEN to the directions given by your teacher for relaying a message.	DIRECT students to arrange their chairs in several rows or "chains" with about six students in each; then explain the rules of the game, the point of which is to see if a message given to a person will be the same message when it has been passed through a "chain" of persons. First, give the first student in each row a written telephone message stating directions for the intended recipient to follow; for example: "Please tell Mary to meet me in the lobby of the Willow Lawn Theater at 7:15 and to bring me my umbrella which is hanging in the clothes closet in the hall. I want my boots also that are in the third shoe box in the bottom of my closet." RULES OF THE GAME (1) The first person reads the message to the second person in the row. (2) The second person tells the message to the third person. (3) The third person tells the fourth person. (4) The fourth person tells the fifth. (5) The fifth person tells the sixth. (6) The sixth person writes the message given to him. Each row follows the rules of the game, all rows playing at the same time; however, each row should have a different message.
COMPARE the relayed message with the original message.	The winning row will have the relayed message which most nearly matches the original message given the first player.
TAKE PART in giving reasons why the messages were not repeated as they were originally given.	TRY to get students to arrive at the reasons for distortion, if the messages was distorted: either the directions were not clear, or someone did not listen well. Perhaps students will think of other reasons, but they should be required to defend the criticism of poor directions by improving upon them.
	NOTE: "Reading Directions" in Countdown, Teacher's Edition contains many good activities on giving and following directions.

OBJECTIVE

5. Show that you can give and follow directions.

ACTIVITIES	TECHNIQUES
WRITE accurate directions for drawing a diagram which you make up. Follow your own directions to see if you can draw the diagram exactly as you intended it to be.	TELL each student to write precise directions for drawing a diagram which he has designed and drawn. Give each student a copy of the following model before they begin work: Draw a rectangle at least four inches long lying on its long side. Inside the rectangle, at the center, draw a circle whose diameter will be about one-fifth the length of the rectangle. In the center of the circle place a very small X. To the right of the circle, half way between it and the right edge of the rectangle, draw a square about the same size as the circle. To the left of the circle draw a tight spiral about the size of the circle. Under the rectangle print the word fish with the letters in reverse order.  H S I F ASK a student to stand with his back to the chalkboard and to read his directions while a volunteer tries to draw the diagram on the board.
LISTEN to the directions given for drawing the diagram and watch how the directions are followed. Tell when you hear poor directions and when the directions given are not followed.	HAVE the class listen and monitor the demonstration to get feed-back from the other members of the class. If they watch and listen carefully, they will be able to see immediately where a direction is not clear or where the volunteer has failed to follow directions. Of course, allow the performers to be interrupted and then involve the whole class.

OBJECTIVE

5. Show that you can give and follow directions.

ACTIVITIES	TECHNIQUES
	NOTE: To reinforce this activity, use the prepared transparencies of geometric figures which are in your English Resource Center (middle schools, only) or prepare your own. Transparency sheets are available in the Instructional Materials Center (Central Office). Order them through your school librarian. RESOURCE: English Journal, February, 1958

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
REVIEW with your teacher and write down the six steps to follow in previewing a chapter of a textbook.	BEGIN the activity on previewing a chapter of a textbook by presenting on the chalkboard or on a transparency sheet the following items to study whenever students begin the reading of a chapter. Have them copy the items as a guide. 1. The title 2. The headings and subheads 3. The pictures and captions 4. The first paragraph of the chapter 5. The last paragraph of the chapter 6. The questions after the chapter STRESS the point that following these six steps in the above order provides the quickest means of finding out where a chapter is going and what its main points are.
REVIEW the chapter assigned by your teacher in the time allowed and be prepared to answer questions on the chapter.	ASSIGN students to preview a given chapter in a history text or science text that is used by a majority of the class members. Do so after you have determined the best text to use, previewed the chapter to be assigned, and written down four or five questions to ask that will check the students' previewing. ALLOW a limited amount of time for the previewing in order to discourage reading of the chapter. ASK the prepared questions orally to check what class members have learned from the previewing. REPEAT the exercise on another chapter to check for improvement. NOTE: See Countdown, Scope Study Skills 1, pp. 39-41, for a variation on this exercise. Also, the film How to Study (available from the Instructional Materials Center) could be useful in reinforcing this activity.

RESOURCES:

Countdown, Scope Study Skills, 1
Preston and Botel: How to Study

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
VIEW the film Know Your Library.	INTRODUCE the activity on finding books in the library by showing the film Know Your Library (available from the Instructional Materials Center.)
REVIEW the Dewey Decimal System with your teacher.	PRESENT afterwards on a transparency sheet a review of the Dewey Decimal System; explain the numerical arrangement of non-fiction books from 000.10 to 999.99. (A diagram on a transparency sheet of your own school library's arrangement of book shelves would be helpful here.)
LIST five specific subjects or items that interest you and use the reference sheet provided by your teacher to determine in what category you could find books on your five choices.	ASK each student to list five specific topics or subjects that especially interest him, and use the transparency sheet of the Dewey Decimal System to let each person determine in which category he could find books on the five subjects.
DETERMINE and show by classification numbers the location in your library of the books your teacher has listed.	WRITE on the chalkboard the names of any five books and ask students to write our the category in which each of the books would be classified; for example: ________ a. Women Gain a Place in Medicine by Edythe Lutzker ________ b. Better Bowling for Boys by David C. Cooke ________ c. Secrets from Ancient Graves by Daniel Cohen ________ d. Young Readers' Dictionary of the Bible, Abingdon Press ________ e. Poems from Black Africa, edited by Langston Hughes
DISCUSS your answers with the class.	GO OVER the exercise with the class.

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
	EXPLAIN the alphabetical classification and arrangement of books not included in the Dewey Decimal System, such as novels and biographies. Show the call numbers written on the spines of several novels that you have taken from the library.
WRITE on notebook paper the order in which the novels listed by your teacher would be found on the library shelves.	WRITE on the chalkboard the names of three or four novels and their authors, and ask students to number the order in which the novels would be found on the shelves.
STUDY the copies of the catalog cards shown by your teacher and be able to discuss the differences among them as well as why there are three cards.	BEGIN the presentation and explanation of the card catolog by showing on a transparency sheet three duplicated cards for a library book: subject, author, title cards. (The opaque projector could also be used.) Ask students to study the cards and tell what differences they note and why one book would need three cards.
GO to the library and find the books your teacher directs you to find. Follow her directions for making a record of your findings.	DISTRIBUTE dittoed sheets containing specific, interesting book titles and also a list of authors' names; assign three items from each list to each student; take the class to the library and direct them to use the card catalog to find and make a record of the location of the books. For the list of authors' names, ask students to write the available books written by the author. Afterwards, have them report to the class on their findings.

RESOURCES:

Monroe *et al*: *Basic Reading Skills*, Teacher's Edition

AEP *How to Study Workshop*

Film: *Know Your Library*

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OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
	BEGIN the activity on reading for details by distributing individual copies of the same edition of a newspaper. If unavailable, then use a common text, such as the students' history books.
READ silently the passage specified by your teacher and underline only key words and phrases.	ASK students to read silently the same article or passage, underlining key words and phrases. (If a text is used ask them to jot down key words on paper.)
BE prepared to discuss the importance of your choice of key words and phrases.	COMPARE the underscored words of several students. Discuss how unimportant details may be distinguished from unimportant details.
READ the paragraph presented on the projector and participate in class discussion of key words and terms in the paragraph.	PRESENT a transparency of a factual paragraph and have students determine important words and phrases as a class.
	NOTE: This technique must be used often to be effective. When students do not understand a story or a poem from their anthologies or other sources, use this technique to "launch" them on the way to better understanding. Use the common text from other disciplines, especially those containing reading of an expository nature.
	RESOURCES: Preston and Botel: How to Study

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity on syllabication by writing on the chalkboard te lep hone. Ask a student to pronounce the word. The faulty syllabication should be immediately obvious and should be corrected. Other examples are: mac hine ry; di sap peared; and alp hab et.
	EXPLAIN syllabication and the dictionary practice of using small spaces or dots to indicate the division of words.
TRY to think of other examples of the rules for dividing words of one or two syllables or consult your dictionary.	STRESS the following two rules: 1. Words of one syllable cannot be divided, nor can two-syllable words with only one vowel. (rhythm, lathe) 2. A one-letter syllable cannot stand by itself either at the end of a line of writing or the beginning of a line. (a part, an y)
USE a dictionary to discover and write down the way in which words assigned by your teacher are divided into syllables.	PREPARE a list of words and ask students, using a dictionary, to indicate in writing where each word could be divided. The list might include words such as: omen, omnibus, once, opera, ooze, omit, Omaha.
	ASK several individuals to go to the chalkboard and write the syllabication of the words in the list. Review the words with the class.
	ASSIGN a paragraph to the class in which some words are divided correctly, and others incorrectly. Have students use the dictionary to correct mistakes. An example paragraph is given below: "President Smith had high i- deals, but the common peop- le distrusted him. Histori- ans believe his unpopularit- y was most probably caus- ed by his wealth, refined man-

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES

TECHNIQUES

ners, taste for fancy cloth-
es and food, and almost Brit-
ish accent. Farmers were suspici-
ous of him, and a popular expres-
sion of the day was, "A coll-
ege man is less trustworth-
y than a king."

REVIEW the exercise with students.

NOTE: In the next writing assignment, check especially for syllabication. In fact, for basic English students, an effective technique is to mark compositions for only two or three kinds of errors in mechanics (one, always spelling); however, inform students about what you will look for before they begin work on the assignment.

RESOURCES:

Dictionaries

Professional Growth for Teachers: English Junior High School Edition, 1968-1969

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity of writing good notes by emphasizing the need to capture ideas in concise words and phrases in order to save time and effort.
	SELECT a short two-paragraph factual passage and either ditto individual student copies or prepare a transparency. The passage given below is the kind that could be used: "Newspaper features help to brighten up the day's news. They are entertaining or informative stories based on actual happenings, but written in a freer style than a news story. Feature stories provide contrast and variety in a newspaper and bring to the attention of the reader many interesting sidelights that might otherwise be missed. "Features are likely to appeal more to the emotions than to the intellect and are based on whatever people find amusing or entertaining or interesting. Favorite areas for features are the humorous, the mysterious, the courageous, the unusual. Stories with emotional interest that concern children, older persons, or animals appear in almost every newspaper."*
READ the two-paragraphed passage and take your notes in your own way on the passage. EXCHANGE papers with your neighbor and study his paper for comparison. Then return his paper.	PRESENT the passage to the class. Have students read it in class and take their own notes. Then allow them a few minutes to exchange notes and compare. Afterwards, have papers returned to their owners. (It may be necessary for any paragraph you choose to use word-attack techniques for difficult words before students read.)
	SHOW on an overhead projector your own concise notes, prepared beforehand, such as the following:

OBJECTIVE

6. Show that you know the various ways to improve study habits.

ACTIVITIES	TECHNIQUES
	The feature story 1. Stories of actual happenings--free writing style-provide contrast--variety--present sidelights to readers. 2. Appeal to emotions--based on readers' interests--subjects about humor, mystery, courage, unusual--frequently stories on children, older people, animals.
TELL what you think makes good notes and in what ways you think notetaking might be of value to you.	LEAD the class to see conciseness as the main goal in notetaking.
	REPEAT the activity to check for improvement. RESOURCES: Scholastic Voice, October 12, 1970 *Conlin Series

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity by leading students to become interested in making a booklet of their own writings for "publication." Some students are shy about others seeing what they write. Tell them their names will not be "published" without their permission. Describe the whole plan to them before beginning to work on copy. They should be told your ideas for the booklet, and their ideas should be honored. However, the title of the booklet might concern a subject such as Happiness Is . . . .
	WRITE the following incomplete sentence on the chalkboard: Happiness is . . . .
COMPLETE the sentence written on the chalkboard in different ways. DRAW pictures to illustrate your sentences, if you wish.	ASK students to write as many sentences about happiness as they have ideas. Point out that what they say should arise from a sincere feeling about happiness. Tell them that those who wish to do so may draw pictures to illustrate their statements; some may volunteer to illustrate their classmates' statements. Or those who are taking art might volunteer to illustrate the whole booklet. Some students who cannot draw may wish to volunteer to color some of the illustrations.
TAKE part in correcting or typing the copy or in any activity necessary for "publishing" the booklet.	DISTRIBUTE the booklet, perhaps, throughout the English Department so that students may experience pride in their work. If the quality is excellent, the booklet might be sold for a nickel or dime (with, of course, the principal's permission). It is suggested that the booklet be small, perhaps the size of a folded 8 1/2 x 11 sheet of paper. You may be able to make arrangements to have the booklet mimeographed and art work included. This is a good opportunity to teach spelling and punctuation, using a committee of editors or the class as editors of the copy.

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
COMPLETE the sentence that your teacher has written on the chalkboard in as many ways as you can.	OR WRITE the following incomplete sentence on the chalkboard: Misery is . . . . USE the same directions given for the preceding activity. NOTE: One-half of the class might make a booklet entitled "Happiness is . . . ," while the remainder work on the "Misery is . . ." booklet. In this way there would be two sets of "publishers" who might find it more interesting to compete with each other. In fact, a third group of students might "publish" a booklet on "School is . . . ."

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
THINK of as many single letters as you can that sound like whole words.	INTRODUCE the activity by asking students to think of as many single letters as they can that sound like whole words (i. e., B, C, I,). LIST these letters on the chalkboard or on a transparency sheet.
DETERMINE (1) what combinations of 2 or 3 letters sound like complete words (2) what numbers like whole words.	ASK students now to think of 2 or 3 combinations of letters that sound like complete words (i. e., EZ, UR). Numbers may also be used to stand for words (i. e., 4, 2). LIST these letters and numbers on the chalkboard.
WRITE out each letter in words to form a complete sentence.	GIVE students sample sentences to try to decode. For example: 1. I M 2 BZ 2 C U. (I am too busy to see you.) 2. U C U XL. (You see you excel.) 3. I NV MLE'Z NRG. (I envy Millie's energy.) 4. YY U R YY U B I (Too wise you are, too wise you be, I C U R YY 4 ME. see you are too wise for me.) (Hint: YY = 2Y's)
MAKE UP your own sentences, using any letters, numbers, or combinations of letters you can think of.	TELL the students to write coded sentences of their own, using the letters on the chalkboard as a guide or any other letters, numbers, or combinations they can think of.
SOLVE the coded sentences written on the chalkboard.	SELECT the best coded sentences to be placed on the chalkboard and solved by the class.

RESOURCES:

Junior Scholastic (May 10, 1971)

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
LISTEN to the poem read by your teacher.	MAKE a transparency of Lewis Carroll's "Jabberwocky," or mimeograph copies for the students. (See page 2 of 2.) Distribute the copies, and read the poem to the students. Ask the students questions which would lead them to discover that they can determine the parts of speech of the nonsense words, pointing out that the positions of the words play an important part in this identification, as do other signals, such as the noun determiners, suffixes, and inflection.
COPY the names of the four form classes and also the function word pronoun from the chalkboard. Write the names across the top of your paper, making five columns, and list as many words as you can find in the poem that fit under each heading.	WRITE across the chalkboard NOUNS, VERBS, ADJECTIVES, ADVERBS, and PRONOUNS and ask the students to list as many words as they can under these headings. Pronouns should be listed as one of the structure words. All form classes should be listed although few adverbs appear in the poem. (You may wish to include prepositional phrases as an additional activity.) Several students may wish to volunteer to write their lists on the chalkboard for class discussion.
REWRITE the poem, using real words in place of the nonsense words.	ASK the students to rewrite the poem, using words with lexical meanings to replace the nonsense words. Some students may wish to read theirs to the class; some poems might be posted on the bulletin board. (You may need to supply a "starter" by substituting lexical meanings in the first stanza as an example.)
	RESOURCE: Conlin Series, Gr. 7-12

JABBERWOCKY

LEWIS CARROLL

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought--
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
	EXPLAIN to the class that the purpose of these activities is to show that connected sentences are made by using related words and that in this way groups of sentences communicate thought.
	WRITE on the chalkboard several groups of related words, such as: 1. fog - night - sunrise - robin - rain 2. base - hit - batter - run - out 3. letter - night - camp - lightning - rain
CHOOSE one group of words from the groups written on the chalkboard. WRITE several sentences, using each word in the group you have chosen at least once.	ASK students to choose one group of words and to write connected sentences, using each of the five words at least once. The words may be used in any order, in any number of sentences, as long as the thoughts communicated are related by the words.
	READ several papers to the class to show how many different sentences may be written, using the same basic words.
WRITE sentences, using words from the list you have received.	ASK students to make a list of five related words and to exchange lists with a classmate after which they use the list they have received as the basic words in sentences. You might wish to suggest, at this point, that each student see how many different sets of sentences they can write, using these same five related words.
WRITE in complete sentences any requests you wish to make of your teacher, such as permission to change your seat, or to leave the room.	ENCOURAGE the class to write sentences by requiring that all requests made to you, for a given period of time, be put into writing.

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
MAKE a poster of pictures of yourself at various ages. Do not write your name on the poster.	SUPPLY materials, construction paper and paste or tape, for the students to make a poster with pictures of themselves at various ages.
WRITE a sentence or two about each picture on notebook paper. Number the sentences to match the pictures and attach the paper to the poster. Do not write your name on the paper.	DIRECT students to *write sentences* about each of their pictures.
IDENTIFY your classmates from the pictures and the sentences.	HOLD each poster so that it can be seen by the students or tack posters on the bulletin board and read the sentences they have written.
WRITE your sentence on the chalkboard.	SELECT various sentences or fragments that the students have written (which can be used to illustrate how a sentence is made) and ask the students to write them on the chalkboard, or use an overhead projector, for discussion and revision.
REVISE the sentences you have written for your pictures to be sure that you have written a sentence, not a fragment.	LEAD the students to recognize the components of the simple sentence and to recognize some of the basic patterns. Show them how two simple sentences can be combined to make a compound sentence, and demonstrate that there are sentences, which are more complex that begin with such words as *when, after, until, because*, and the like.
	RESOURCE: *Conlin Series*

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
WRITE the incomplete sentence on paper.	INTRODUCE sentence writing by having the students write the following sentence form on paper: I knew he was ________________ ________________ because ________________ ________________.
ACT out various incidents, as you wish. FILL in the blank spaces after each incident, discribing what you have seen.	ASK students to act out various incidents. For example, one student might rise from his chair, take a handkerchief from his pocket, and smother a sneeze. After each incident, the students write a sentence structured like the sentence form they have written on paper.
WRITE one of your sentences on the chalkboard.	DISCUSS the sentences written on the chalkboard, pointing out to the students not only that they can construct sentences, but also that they can construct complex sentences, or sentences other than simple and compound.
TAKE part in the game described by your teacher.	DEVISE other types of sentences which will require students to write complex sentences. Try to make each activity like a game. 1. I am like (an animal) because ____________. Examples: I am like a cat because I am quiet and independent. I am like a penguin because I take myself seriously while everyone else thinks I am funny. 2. I am like (a piece of furniture or a kind of weather) because ________________. NOTE: This activity should be used to introduce the complex sentence. It should lead to constructing sentences with subordinators other than because. RESOURCE: *Scope*, May 17, 1971

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
WRITE sentences of your own like those on the board	INTRODUCE the complex sentence by demonstrating how two simple sentences can be combined to make a complex sentence. Explain the meaning of the word complex. Use sentences like the following: 1. She prepares her meat carefully. It's very tender. (If) 2. The passengers came aboard. Doris greeted them. (When) 3. The passengers had finished lunch. Doris carried out the empty trays. (After) 4. Ken was tired. He went to bed right away. (Since) 5. The fruit looks good. I don't want any. (Although)
COMPARE the simple sentence, the compound sentence, and the if, when, and after sentences.	EXPLAIN that the "joining word" (subordinator) does not necessarily begin a complex sentence. Demonstrate by inverting the sentences above. It is better, however, to start with the sentences that require the subordinator at the beginning of the sentence. This will help lead the students to distinguish the complex sentence from the compound sentence with the "joining word" (coordinator) between two "simple sentences" (independent clauses).
WRITE sentences using function words from your list.	ASK students to make a list of other function words like if, when, and after. Tell them to write sentences using words from their lists. Explain this kind of function word.
	RESOURCE: Conlin Series

OBJECTIVE

7. Show that you can identify and make a sentence.

ACTIVITIES	TECHNIQUES
LISTEN carefully to the explanation of the new terms given by your teacher, and ask any questions you might have.	INTRODUCE how to write a definition by explaining that three factors are involved in giving a clear, simple definition. First is the term itself. Begin by using general terms that are familiar to the students, terms such as text, watermelon, dog, radio, man, bravery, jealousy. Second is the class to which the term belongs. In this general classification the term is compared to a class already known to the students; for example, text: book, watermelon: fruit, dog: animal, radio: apparatus, man: animal (mammal), bravery: characteristic, jealousy: emotion. Third is the relating of special characteristics to the object (animal or idea) being defined that show how the object is different from other objects in the class. A complete definition might be written as follows: term class characteristics A poodle is a small house dog which has long, thick, frizzy or curly hair usually trimmed in a standard pattern.
READ the chart your teacher has written on the board.	DRAW a chart on the chalkboard or a transparency sheet with three columns, labeling the columns term, class, and characteristics in that order. In the first column list some terms.
COMPLETE the chart your teacher has started on the board, filling in the class for each term and as many characteristics as you can. You may use the dictionary if you wish.	DRAW from the students by the inductive approach the class and the characteristics of the terms in the first column and fill in the other two columns as the students discover the answers. Tell them to give the answers from their own experiences as much as possible; however, allow them to use dictionaries if necessary.
STUDY the chart you have completed and write complete sentences to define each term.	ASK the students to study the chart they have completed and to write complete sentences to define each term. NOTE: These activities help the students to avoid saying, "__________ is when . . ." and "__________ is where . . ." and "__________ is because . . . ."

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
	USE the sentences below to help students to see that meaning depends on word order in the English language. Write the following exercise. on the chalkboard: Rearrange the following words into sentences: 1. Earth, the, round, is. 2. Girls, beautifully, sang, the, song, a. 3. Elvin, to, apologize, refused, he, in, the, right, feeling, was. 4. Why, busy, you, were, not, me, tell, did, not. 5. An, studied, a, uncle, picture.
REARRANGE the words on the chalkboard into sentences.	TELL the students to follow the directions on the chalkboard. Through discussion of the sentences, lead students to understand not only the importance of word order for meaning but also the importance of the positions of words for recognizing the form classes. REINFORCE the concept that the form class of a word can often be determined by its position. Ditto this exercise for the students or write it on the chalkboard. Give time for them to study the pronunciation of the nonsense words and then have them do the exercise orally.
READ the sentence assigned to you and name the form class of the underlined word.	A. Read the sentence to the class and name the form class of each underlined word. 1. Your wiggum has biggled. 2. Those oogable boggs doggled. 3. Do winkums sinkum quinkly? 4. The twiggle is twimiful. 5. Is that smugger wigging his woggity? 6. Sangurs the bimbles. 7. That wog was a wugle. 8. The vatable crumness minkled riggly. 9. Those faddes are rather fulniful. 10. That glashish fliful dotion, the sputher loicked with her lafkin.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
SUBSTITUTE meaningful words for the nonsense words.	B. Substitute meaningful words for the underlined nonsense words in sentences 1, 3, 5, 8, 9. NOTE: Reading the sentences orally could of course be omitted; however, reading them provides an opportunity to see how students will divide the words into syllables and will "sound" the syllables. Besides, it may be fun for them!

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES

FOLLOW the directions on the exercise sheet your teacher gives you.

TECHNIQUES

PREPARE copies for distribution to students of the directions and exercises given below as a means of teaching sentence structure.

SCRAMBLED GRAMMAR

1. The following groups of words were originally eight separate sentences. These fairly sensible statements were each broken up into three parts and then mixed up as you see them below. See if you can put them together again as they were originally intended to be.

   who hate business
   Traffic cops
   make good baby-sitters
   Football players
   who dance in the kitchen
   are uncomfortable in small chairs
   who are hard-of-hearing
   who love their work
   often annoy teachers
   Mountain climbers
   with poor vision
   are happiest when playing
   seldom become wealthy
   who chew gum
   Grandmothers
   are considered odd by their neighbors
   Business men
   may cause accidents
   Housewives
   are familiar with pain
   Musicians
   Who refuse to wear shoes
   Children
   who weigh more than three-hundred pounds

2. Did you come up with some rather unusual ideas when you were trying to piece together the eight sentences? Just for fun, write down the craziest sentences which you made, along with other ridiculous sentences which you can make out of the groups of words.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
	3. Take one of your "funny" sentences and draw a cartoon or find one in a magazine and use your sentence as a caption.
MATCH your sentences with the originals of the scrambled sentences.	WRITE the original eight sentences on the chalkboard and ask students to count the number of sentences which they wrote that match the originals.
	DISCUSS with students the results of this exercise to illustrate the *headword of the subject* and the *headword of the predicate.*
	NOTE: Play *Scrambled Grammar* while your students try their skill. The "original" sentences will be the ones you decide upon; however, your students may contest whose arrangement is the better.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
COPY the sentences from the chalkboard, and mark the part of speech of each of the underlined words.	INTRODUCE the form classes and the patterns by writing nonsense sentences, such as the following, on the chalkboard. The ferms tum scriggly. Pove whiffled the roths. A tove is not a borogrove. Julocuses smell frumious.
TELL why you identified each underlined word as either a noun, verb, adjective, or adverb.	LEAD the students by means of the inductive method to discover which nonsense words are nouns, verbs, adjectives, or adverbs. Stress the use of identification signs as given in the Conlin Series (determiners, etc.).
	EXPLAIN the basic sentence patterns using the nonsense sentences and then example sentences from the students. Show how the noun and verb can be identified by position in the word order of the sentence. (Do not overlook the many activities in the anthologies which may be used to reinforce any activity dealing with sentence structure.)
FILL in the blanks to make a sentence.	OR USE the exercise which follows to introduce form classes. Use mimeographed or dittoed copies or write the incomplete sentences on transparency film to project. The __________ gave a ___________ . The man _________ the dog a bone. The horse galloped _________ down the street. The bird sang __________ . The ________ dress hung in the closet. The _____ and _____ laughed together. The man is a __________ . The grass is __________ .

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
TELL what kind of word you used for each blank and why.	ASK the students what kinds of words ordinarily fit in the blanks, leading them to name the form classes themselves.
WRITE on the chalkboard the sentence pattern of the sentence you have written.	USE the same sentences to introduce a discussion of the four basic sentence patterns, allowing the students to show the patterns of their sentences. Show how the noun and verb can be identified according to position.
	NOTE: Reinforce form classes and sentences patterns often by using the students' own sentences selected from their papers, especially those that can be improved upon by the analysis of syntax. Lead them to discover how and why the sentences can be improved.
	RESOURCES: Conlin Series Galaxy Series New Companion Series

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
	INTRODUCE form classes by explaining to the students that words to which endings can be added are called form class words.
LOOK at the lists of words on the sheet your teacher has given you.	GIVE the students a dittoed sheet containing the following lists of words. shirt swiftly glass read poor college furnish most although gather low quickly jump manager elevator play whisper sweet swift grow candle however very slow sad on boy sleep
GIVE your teacher as many endings as you can for the words in the lists.	ASK the students how many endings they can add to these words, and write the words with the endings on the chalkboard. Tell them that these words fall into four form classes. Explain that those words to which they can add -s or -es and -'s or -s' are called class 1 words or nouns.
TELL what adding -s or -es and -'s or -s' does to the meaning of a noun.	ASK the students if they know what these endings mean. Explain, if necessary, that nouns to which -s or -es can be added mean "more than one" and that -'s or -s' show "possession."
	WRITE the following example on the chalkboard:
GIVE words which can fit into the blank in the sentence on the chalkboard.	The __________ is good. Ask the students which words can fit (or pattern) in the sentence. For example, take the word shirt. Will this word fit (pattern) in the blank in the sentence? As the students volunteer the words which will fit in the blank, list these words on the chalkboard.
TELL different ways nouns are made plural.	ASK the students if all nouns are pluralized the same way. Lead them through inductive questioning to volunteer answers. As they give examples, list the different ways in which nouns form their plurals on the chalkboard.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
STUDY the list of words on the chalkboard. Tell what endings can be added to the words to make them nouns.	EXPLAIN that words shift from one form class to another when certain kinds of endings are added to them. Write the following list of words on the chalkboard or a transparency sheet and explain that these words in their present form are not normally used as nouns. 1. restate 2. happy 3. break 4. national 5. free 6. bury 7. false 8. marry 9. apply 10. jump Ask what endings can be added to this list of words that would make them nouns. Explain that when the ending is added to the word, the word should fit (pattern) in the blank space in the following sentence: The ____________ is remarkable. Add the endings to the words on the chalkboard.
SELECT the words on the chalkboard to which ed or -ing can be added.	HAVE the students look at the list of words again, and ask if they can add -ed or -ing to any of these words. As they answer, write the words with the endings on the chalkboard.
TELL what words on the dittoed sheet will fit into the pattern for class 2 words.	EXPLAIN that these words to which they have added -ed or -ing are called class 2 words or verbs. Show that these words fit or pattern in the blank space in the following sentence: The men ____________ . Ask which words listed on the dittoed sheet (p. 1 of 16) will pattern in the above sentence.
PLACE the words on the chalkboard into the pattern. Answer your teacher's questions about the words.	REVIEW by writing the following list of words on the chalkboard or a transparency sheet and showing the students that the words pattern in the sample sentence just as the word gather does: swim, take, teach, eat, buy, fall, think, say, rise, go. The men ____________ .

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
ADD -ing and -ed to as many words as you can. Tell what changes would be made to the remaining words.	ASK the students to which words in the preceding list they can add -ing? -ed? Also, ask what changes in the form of the words can they make if they do not add -ed? Add the endings to the words and show the form changes.
STUDY the pattern sentence for class 3 words.	TELL the students that words to which we may add the endings -er and -est are called class 3 words or adjectives. Write the following sentence on the chalkboard and explain that these words will pattern in the blank of this sentence: The ________ man is remarkable.
SELECT the words on the chalkboard to which you can add -er or -est.	WRITE the following list of words on the chalkboard: a. shirt b. poor c. jump d. sad e. on f. quickly g. boy h. sweet Ask the students to select the words to which they can add -er or -est to make them fit the pattern in the above sentence. Add the endings to the words.
	WRITE the following list of words on the chalkboard: white good remarkable handsome excellent happy careful muscular young perfect
ADD -er or -est to as many words in the list as possible. Tell what happens to the remaining words.	Ask students if they can add -er or -est to any of these words. Add the endings. Ask them what kinds of changes they can make if they cannot add -er or -est. Show these changes. EXPLAIN to the students that, as they have seen, words can shift from one form class to another when they add certain kinds of endings to them. Write on the chalkboard the following list of nine words which are not normally used as adjectives; and tell them that if they add endings, they can make them adjectives

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
ADD endings to words in the list so that they will fit the pattern sentence.	Words that can be changed to adjectives should pattern in the blank space of the following sentence. The __________ man is remarkable. courage nature child beast agree history dirt impulse glory Add the endings to the words.
	TELL the students that the fourth class of words is called Class 4 words or adverbs. Explain that these words do not have such obvious endings or inflections as do the other three classes; but that, nevertheless, there are some endings and some beginnings that clearly distinguish these words from other kinds of words.
CHANGE the form of the words listed so that they will fit the pattern sentence.	WRITE the following list of words on the chalkboard and ask the students to change the forms of these words so that they will pattern in the following sentence: The man walked his dog __________. swift healthful fiendish quick clock way slow length ease Show the changes in the forms of the words. Wait for students to discover that some of the words will not fit in the pattern sentence. Encourage the use of the dictionary.
CHANGE the endings of the words in the list given by your teacher, according to her directions.	EXPLAIN to the students that the use of form endings (inflections) in our language adds a great deal of variety to our speech and writing. These endings help them make new words. Ask them to change each of the following words that can be changed into the class of word indicated in the parentheses next to it. For example, the word broken, normally used a Class 1 or Class 2 word, might be changed to a Class 4 word in the sentence: Although everyone told him to obey the law, he went brokenly to the gallows.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES

WRITE a sentence using each new word.

TECHNIQUES

Ask students to write a sentence for each of the new words, also. Write the assignment on the chalkboard or use the overhead projector.

Change	to	new word
1. picture		(class 2)
2. advertising		(class 4)
3. shed		(class 3)
4. friend		(class 4)
5. beauty		(class 3)
6. remarkable		(class 4)
7. nerve		(class 3)
8. nation		(class 4)
9. fright		(class 2)
10. pure		(class 2)

BEGIN the study of function words by giving information such as this to the students:
You have already found some words to which no endings are added. For example:

although, on, the, very, however.

These kinds of words (about 160 in number) do not belong to any form class, yet these words comprise one-third (1/3) of all the words we use when we speak or write. These words are called function words. They are called function words because they give you information about the relationship of one form class to another.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
ANSWER your teacher's questions about the headline on the chalkboard.	WRITE the headline given below on the chalkboard or a transparency sheet and discuss the questions about it with the students. Write their answers on the chalkboard or a transparency sheet, or ask the students to write the answers themselves. SHIP SAILS TODAY What is ship? Class 1 or class 2 What is sails? Class 1 or class 2 How can you tell? Why is this example a confusing headline? Change this headline into two or three clearly stated sentences.
	NOTE: Students may enjoying observing and collecting ambiguous headlines from the local newspapers.
	EXPLAIN to the students that one of the important groups of function words is called determiners and that these words function with nouns.
FIND the determiners in the sentences presented by your teacher.	WRITE the following sentences on the chalkboard and ask the students if they can identify the determiners: The boy saw an animal. The boys saw some animals.
GIVE other words which could replace the determiners.	Underline the determiners, and ask the students to volunteer other determiners which can replace those underlined. List the determiners on the chalkboard.
TELL whether the underlined words are determiners or class 3 words.	ASK the students if they know how a class 3 word (adjective) differs from a determiner. Write the following sentences on the chalkboard and ask the students to tell whether the underlined words are determiners or class 3 words:

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
	1. Many boys came to the party. 2. The many boys who came to the party had a good time. 3. One girl spoke up. 4. The one girl who spoke made little sense. 5. Poor men are always with us. 6. Her mother reminded her of his promise.
TELL your teacher the reasons for your choices and than define a noun determiner.	Ask the students what tests they used to determine the difference between a class 3 word and a determiner. Tell them to name words which may be used only as determiners and to list some words that may be used as both determiners and as some other kind of word. Write these lists on the chalkboard. Then ask students to define a noun determiner.
	EXPLAIN that words which function with verbs are called auxiliaries or helping verbs. Write the following pattern sentences on the chalkboard:
LIST other helping verbs that fit the pattern sentences.	You should think. He can do it. Ask the students to list other helping verbs that function like should and can. Write the list on the chalkboard or use an overhead projector.
	TELL the students that words which function with class 4 words (adverbs) are called intensifiers. Write the following examples on the chalkboard: very, rather, quite, somewhat.
MAKE sentences using intensifiers.	Ask the students to use these words in sentences, and write the sentences on the chalkboard. Point out that these words do not behave like the adverbs ending in -ly; they always precede the word they intensify or modify. Write the following examples as guides on the chalkboard: He speedily drove his car. He drove very slowly. Speedily, he drove his car. Very he drove slowly. He drove his car speedily. He drove slowly very.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
MAKE a list of intensifiers that fit the pattern sentence.	ASK the students to make a list of intensifiers by finding words for very or rather in the following sentence: The very tall man is rather cheerful. Write the list on the chalkboard. EXPLAIN that intensifiers also function with class3 words (adjectives). Write the following intensifiers on the chalkboard: very, rather, quite, somewhat.
MAKE sentences using intensifiers with class 3 words.	Ask the students to use these words with adjectives in sentences of their own. Write selected sentences on the chalkboard. NOTE: The pages which follow provide outlines and sample exercises which you may like to duplicate or use on an overhead projector for reinforcing the basic concepts of structural grammar. The terminology used is that used in the Conlin Series. The Conlin text should be used by you as a resource book. 1. The Four Form Classes (p. 9 of 16) 2. Patterns: Nouns and Verbs (pp. 10 and 11 of 16) 3. Patterns: Adjectives, Adverbs, Determiners (p. 12 of 16) 4. Patterns: Determiners (p. 13 of 16) 5. Function Words (p. 14 of 17)

THE FOUR FORM CLASSES

I. NOUN

- A. Position
  - 1. I saw the __________ .
  - 2. I saw many __________s.
  - 3. The __________ is good.
- B. Form
  - 1. -s inflection
  - 2. -'s inflection
  - 3. endings (Example: -tion)
- C. Function words
  - Determiners (Example: the)

II. VERB

- A. Position
  - 1. Please __________ .
  - 2. Let's __________ .
- B. Form
  - 1. Inflections: -s, -ed, -ing, -en
  - 2. Beginnings (Example: de-)
  - 3. Endings (Example: -fy)
- C. Function words
  - Helping verbs (Example: can in can go)

III. ADJECTIVE

- A. Position
  - 1. He seems __________ .
  - 2. A very __________ girl came in .
- B. Form
  - 1. Inflection: -er, -est
  - 2. Endings (Example: -able)
- C. Function words
  - Intensifier (Example: very)

IV. ADVERB

- A. Position
  - She walked __________ .
- B. Form
  - 1. Inflection: -er, -est
  - 2. Endings (Example: -ly)
- C. Function words
  - Intensifier (Example: very)

PATTERNS

(Nouns and Verbs)

A. The word desk occurs in the pattern "Where is the __________ ?" That is, we can say, "Where is the desk?" But it does not occur in the pattern "Let's __________ awhile." Nobody says "Let's desk awhile." Write down ten other words of which this is true--words which occur in the pattern "Where is the __________ ?" but do not occur in the pattern "Let's __________ awhile." (You may think of some words which occur in both patterns. Save those for Exercise D.)

B. Some words occur in a pattern like "Let's __________ it." but not in a pattern like "Where is the __________ ?" Such a word is remember. We say "Let's remember it," but we do not say "Where it the remember?" Other examples are bring and write. Can you think of ten more?

C. As we learn the language, some of the distinctions we learn to make between groups of words are rather small. For instance, we learn that one set of words occurs in the pattern "Let's __________" but does not occur in the pattern "Let's __________ it." We say "Let's sleep" and "Let's agree it." See if you can think of five other words like sleep and agree.

D. Some words have very wide occurrence. The word watch occurs in both "Where is the watch?" and we also say "Let's watch it." This is also true of roll, paper, tree, dress. Write down ten more such words.

PATTERNS

(Nouns and Verbs)

A. Make a list of ten (10) words that are used as nouns in English. Remember that any word that will fit in one of these blanks is a noun:

"I saw a ________" and "He hasn't any __________" and "The ___________ was interesting."

B. Make a list of ten (10) words that can occur in patterns like "Please ____________ " or "Let's ___________ " Examples: "Please Stop" or "Let's go."

C. Make a list of ten (10) words that pattern like "Please _____________ it" or "Let's ____________ it." For example: "Please say it" or "Let's paint it."

D. Any position in a sentence in which desk, beauty, or apple may occur is a noun position. Make up five (5) different sentences using the noun desk. List five other words that can fit in the same position.

E. Any position in a sentence where words like sing, signify, or arrive occur is a verb position. Make up five (5) different sentences using sing. List five (5) other words that can replace sing.

PATTERNS

(Adjectives, Adverbs, Determiners)

A. The words beautiful and honest belong in one class of words, and the words beauty and girl belong in another. One difference between them is that beautiful and honest occur in the pattern "She's very ________." We say "She's very beautiful" and "She's very honest." But we do not say "She's very beauty" or "She's very girl." On the other hand, beauty and girl occur in the pattern "She's a ________," but beautiful and honest do not. Using these patterns to help you decide, list more words like beautiful and honest. List ten more like beauty and girl.

B. The words beautifully and around have something in common. For instance, both of them occur in the pattern "We walked ___________." We say "We walked beautifully" and "We walked around." But they are not alike in all ways.

1. Write one sentence in which beautifully occurs but around cannot replace it.
2. Then write a sentence in which around occurs and beautifully cannot replace it.

C. The words the and a are very much alike. In many sentences in which the occurs, a also occurs. We say "I bought a watch" or I bought the watch" and "A man came to the door" or "The man came to a door." But a and the are not exactly alike. In some sentences in which the occurs, a cannot replace the. See if you can think of some sentences in which the cannot be replaced by a.

PATTERNS

(Determiners)

Copy these sentences, using determiners where the blanks occur.

EXAMPLE: ________ men shot ________ wolf. I saw ________ father in ________ bank. The men shot a wolf. I saw his father in that bank.

1. ________ boys had ________ elepnant. 2. ________ girls had forgotten ________ notebooks. 3. ________ people like ________ movies. 4. ________ men said they needed ________ money. 5. He left ________ car in ________ garage. 6. She has to clean ________ room ________ morning. 7. ________ cat was washing ________ face. 8. ________ trees had shed ________ leaves. 9. Who put ________ oysters in ________ gravy? 10. ________ people go swimming ________ day.

This time the determiners have been put in and the nouns left out. Copy the sentences using nouns where the blanks occur. Be sure that the noun you choose sounds all right with the determiner you put it with.

1. The ________ smiled at his ________. 2. A small ________ lives in that ________. 3. Both ________ had forgotten their ________. 4. Much ________ will be needed every ________. 5. The ________ gave his ________ a ________. 6. Several have examined that ________. 7. These ________ need more ________. 8. Not all ________ will like your ________. 9. Some ________ brings me a ________ every ________. 10. No real ________ needs any ________.

FUNCTION WORDS*

1. Determiners: Markers of nouns

The ones most frequently used are:

the
a
an
every
each
few
several
some
their
neither

Determiners pattern with nouns and occur in front of nouns, but not always in front. Sometimes other words come between.

If a determiner and an adjective are used in the same pattern, the determiner comes first: Some small cats came in.

2. Pronouns:

I
me
mine
you
your
yourselves
she
herself
its
anybody
they
theirs
everybody
he
his

They do not mark the beginning of noun clusters; they replace the noun. All of these can occur in some of the noun positions, though not all can occur in all noun positions.

Noun	The boy is here.
Pronoun	He is here. This is here. Someone is here. Each is here. Mine is here.

3. Connectives: (Prepositions) These pattern with nouns or noun clusters, standing before the determiner if there is one; with the ball, on top of the desk, after dinner.

4. Helping Verbs: (Auxiliaries) These pattern with verbs. Here are three types:

   1. Such words as may, can, will, do, might, should. These pattern with the simple form of verbs like go, see, help.

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* Conlin terminology used first.

4. Helping verbs: (Auxiliaries) (continued):	2. Forms of the helping verb be (am, is, are, etc.) pattern with -ing verbs, like going, seeing, helping.
	3. Forms of the helping verb be and the helping verb have, pattern with past forms of verbs like gone, seen, helped.
5. Particles: (Intensifiers)	These pattern with adjectives and adverbs. Examples: very, rather, more, most, quite, somewhat, fairly.
6. Connectives: (Conjunctions)	These are words that pattern like and, but, or, nor, for, yet, so.
7. Connectives: (Sentence Connectors)	These are words that pattern like therefore. These usually connect whole patterns and have a semicolon or a period before them. Example: "Charlie was sleepy; therefore he went to bed."
8. Connectives: (Subordinators)	These are words that pattern like because. They stand in front of sentence patterns and make them part of larger structures. Unlike conjunctions or sentence connectors, subordinators can join two patterns while standing in fromt of both of them. Example: "Charlie went to bed because he was sleepy" or "Because he was sleepy, Charlie went to bed." A different kind of subordinator are words like who, which, and that.
9. Question Markers: (Question Words)	These words signal that the sentence is a question, such as who, whom, whose, what, which, where, when, how, and why.

10. Particles:
(Special Function Words)

A) There in such sentences as "There is the man."

B) Please and let's: These signal request sentences. "Please go." "Let's go."

C) Not: makes sentence patterns negative "He is not here."

It occurs most commonly in the form -n't. "He isn't here." It combines with helping verbs and verbs.

It is used in a special way in questions: "Isn't he here?"

D) Say in "Say, Dot was just looking for you."

E) Why in "Why, I don't mean that."

F) Hello and good-by patterns.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
COPY the sentences and fill in the missing letters to make a word that rhymes with the last word of the sentence.	INTRODUCE the adjective by writing sentences like the following on the chalkboard or a transparency sheet. 1. A game for midgets is a _ _ _ _ _ sport. (short) 2. A cozy insect is a _ _ _ _ bug. (snug) 3. A high-ceilinged horse house is a _ _ _ _ stall. (tall) 4. A Swede taking a walk is a _ _ _ _ _ _ Viking. (hiking)
MAKE up sentences of your own similar to these. WRITE your sentence on the chalkboard for other students to fill in the missing letters.	ASK students to make-up sentences like those above and to write them on the chalkboard for their classmates to "solve."
	NOTE: This same technique may be used to introduce nouns by using sentences like the following: 1. An escaped honey-maker is a free _ _ _. (bee) 2. An underweight ruler is a lean _ _ _ _ _. (queen) 3. A wooden horse is a phone _ _ _ _. (pony) 4. The strongest steer in a herd is the chief _ _ _ _. (beef) 5. A dull beach bum is a shore _ _ _ _. (bore) 6. A funny goat is a silly _ _ _ _ _. (billy) 7. A dance for A students is a smarty _ _ _ _ _ . 8. A fast taste of ice cream is a quick _ _ _ _. (lick) 9. A peculiar fish is an odd _ _ _. (cod) NOTE: These sentences may be used to reinforce learning the N L V N pattern. RESOURCE: Scott, Foresman's ACE (Activity-Concept English 301 Program

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
	INTRODUCE adverbs by writing sentences similar to those given with the explanation of the game (p. 2 of 3) to illustrate a "Tom Swifty." Explain the game. Other concepts which might be introduced or reinforced through the "Tom Swifties" are: 1. Use of the suffix -ly to change adjectives into adverbs. 2. Spelling generalizations involving words used in the exercises. 3. Punctuation of dialogue. 4. Vivid synonyms to replace the verbs said and ask. 5. Use of the pun in writing. Perhaps you might need to teach how a phrase can be substituted for an adverb.
SHOW that you have an understanding of the use of the adverb in sentences.	DISCUSS the students' "Tom Swifties" in relation to the concept you wish to teach. NOTE: In addition to learning these concepts and skills, students can benefit by improving their vocabularies, by writing complete sentences, and by studying the adverb not as an isolated part of speech but as a meaningful segment of a complete thought. RESOURCE: Reader's Digest (date unknown)

TOM SWIFT
CARRIES ON--GAMELY

When Jules Verne was out of fashion and Superman still a distant threat, it was the adventures of Tom Swift in a series of books by Victor Appleton that set children's hearts afire. What lingered in his readers' minds even longer than Tom's exploits was the way Tom talked. He never simply "said" anything. He said it "soberly," "thoughtfully," "excitedly." Today, though original Tom Swift fans are becoming eligible for Social Security benefits, a new generation is playing a word game based on Tom's idiom. There are no rules. The object: to create an adverbial link between what is said and how it is said, with puns at a premium. (Time)

A Garland of Swifties. "You have the charm of Venus," Tom murmured disarmingly. "I was a spy for the FBI," said Tom informingly. "Our group has 32 percent more cavities," said Tom, with a crestfallen smile. "Damn!" said Tom, grandly but foolly. (The National Observer) "I just lost at Russian roulette," said Tom absent-mindedly. (Tom Swifties, by Paul Pease and Bill McDonough. (c) 1963 Tom Swifties) "Enough of your fairy tales," Tom replied grimly. "That dog has no pedigree," he muttered. (John G. Fuller in Saturday Review) "My wife's not easy to get on with," he remarked shrewdly. (Life)

"Recreation, anybody?" Tom asked playfully. "What I like to do on a camping trip is sleep," said Tom intently. "What our ball club needs is a man who can hit 60 homers a season," said Tom ruthlessly. "How about a day at the race track?" asked Tom hoarsely. (Tom Swifties) "Get to the back of the boat," said Tom sternly. "The horse won't stop, said Tom woefully. (Detroit Free Press) "I've been looking forward to this ride," said Lady Godiva shiftlessly. (Whitey Mitchell)

"An epidemic?" he asked fluently. "I only have the mumps," said Tom infectiously. (Tom Swifties) "I've lost my crutches," Tom said lamely. (Time) "But I'm glad I passed my electrocardiogram," he said wholeheartedly. (Tom Swifties) "I'm not here on consultation," Dr. Spock said with a patient smile. (AP) "Quick, Watson, the needle," Tom said in a serious vein. (John G. Fuller in Saturday Review) "Accidents will happen," Captain Hook said offhandedly. (Detroit Free Press)

Tom Swift Carries On--Gamely (continued)

Mrs. Swift Goes Shopping. "I'm looking for a gift for my husband," she said presently. "A pair of slacks?" ventured the salesman pantingly. "Perhaps a shaggy sweater," she suggested doggedly. "Tom would prefer lambswool," she said sheepishly. "And he's about your size," she observed fittingly. (A Wallachs' ad)

Comments The National Observer: Minneapolis is probably to blame for the craze. It is here that the game began about ten years ago, when businessmen played it over drinks--whence came the granddaddy Tom Swifty of them all: "I'll have another martini," said Tom drily.

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
LOOK at the words your teacher has written on the chalkboard, and decide what kind of action is "pictured" by each.	REINFORCE the concept of the form classes--the noun, verb, adjective, and adverb--by having the students build sentences using the form classes. You might begin by writing several verbs on the chalkboard. For example: sloshed, wiggled, and squirmed. Try to choose vivid words.
ASNWER the questions your teachers asks about the words on the chalkboard. You may wish to volunteer several different answers as she asks each question.	HELP the students build the sentences word-by-word or phrase-by-phrase by asking questions such as the following: "What sloshed?"; "Who sloshed?"; "Sloshed how?"; and "Sloshed when?" Write the words or phrases on the chalkboard, as the students answer the questions, until a sentence is completed. Add a conjunction, subordinate or coordinate, and continue the step-by-step process of building the simple sentence into a compound or complex one, or stop with the simple sentence.
	ASK appropriate questions that will lead the students to discover that in answering your questions, they have completed the sentences by supplying words which are nouns, and words or phrases which are adjectives and adverbs. Use the same technique to build sentences with a given noun, a given adjective, and a given adverb.
	RESOURCE: Conlin Series, Grades 7-12

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES

STUDY the four basic patterns and the sample paragraph your teacher has written on the chalkboard. Ask any questions you might have. Write a paragraph similar to the sample paragraph, using these basic patterns.

REWRITE your first paragraph. As you write these sentences, you may make the changes your teacher has listed on the chalkboard.

TECHNIQUES

REINFORCE the concepts of the four basic sentence patterns by asking the students to write a paragraph of four sentences. You might write the patterns on the chalkboard in the following way:

a.	Noun	Verb		NV
b.	Noun	Verb	Noun	NVN
c.	Noun	Linking Verb	Noun	NLVN
d.	Noun	Linking Verb	Adjective	NLVAdj.

WRITE a sample paragraph, such as the following one, on the chalkboard or prepare a transparency:

Dogs like men (c). Dogs are friends (b). Dogs are loyal (d). Dogs bite (a).

EXPLAIN that while they are free to arrange their sentences in any order they wish, they may use each sentence pattern only once. They may not use words from any form class or part of speech other than those called for in each sentence pattern--not even pronouns as substitutes for nouns, or helping verbs. Tell them to try to make their paragraphs "make sense."

HAVE the students rewrite their paragraphs. In this version you might make the following changes. List these changes on the chalkboard or give them copies:

1. Where nouns are called for, you may use pronouns.
2. Where verbs are called for, you may add helping verbs.
3. You may add determiners.
4. You may add single-words and phrase modifiers.

NOTE: With revisions similar to the list given above, this method may be used for building compound sentences.

RESOURCE:

Conlin Series, Grades 7-12

OBJECTIVE

8. Show that you understand the structure of various types of sentences.

ACTIVITIES	TECHNIQUES
TRY to read the sentences your teacher has written on the chalkboard. Read aloud to the class as you are called on.	**WRITE several tongue twisters, such as the examples given below, on the chalkboard or a transparency sheet.** 1. The lame leopard liked the lonely lad's lollipop. 2. The boldest baboon brought the busy barber's burger. 3. The cautious crow clutched the courteous captain's cookie. 4. The daffy dachshund dunked the drowsy doorman's doughnut.
NAME the pattern of each tongue twister.	ASK students what pattern these tongue twister represent. These sentences and other unusual sentences can be effectively used to teach or reinforce the following concepts: 1. Recognition of the structure of the simple sentence 2. Nouns 3. Verbs 4. NVN pattern (other patterns, also) 5. Adjectives 6. Adverbs RESOURCE: Conlin Series, Gr [illegible] 12

OBJECTIVE

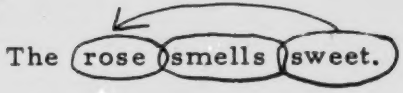
8. Show that you understand the structure of various types of sentences.

ACTIVITIES

FILL in the blanks in the exercise your teacher gives you with linking verbs to make meaningful sentences.

TECHNIQUES

REINFORCE the concept of the linking verb by using exercises such as the one given below. Explain that these words often appear as linking verbs and that they are followed by adjectives or by nouns or pronouns which refer to the same person or things as the noun preceding the verb. Draw a diagram showing the how this verb got its name.



Ask students to use as many of these verbs, or any forms of them, as they can in the following sentences:

1. Her brother handsome.
2. My mother angry.
3. The hill steep.
4. The grass brown.
5. His sister always silly.
6. The milk sour
7. His suitcase heavy.
8. Everybody uncomfortable.
9. We'll all old.
10. The idea good.
11. The library corner a favorite place.
12. Lucy librarian.
13. The book posters bright and gay.
14. He my friend.
15. The lawyer a judge.

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
	EMPHASIZE the needs for punctuation and capitalization by demonstrating how difficult it is to read without these conventions.
	PRESENT the poem "freddy the rat perishes" by Don Marquis or some other selection from *archy and mehitable*. You may wish to duplicate the poem so that each student may have a copy, or a transparency may be used. (See page 2 of 2.)
	ASK a student who is one of the better readers and who will not be disturbed by failure to read the poem at sight to the class. Stop the reading at line 14 or sooner if reading difficulties are so severe as to be embarrassing.
TELL the class why you think it is difficult to read "freddy the rat perishes." PLACE capital letters and punctuation marks in the poem, following your teacher's directions.	ASK students to discover the reasons why it is difficult to read the poem. After discussing and evaluating their suggestions, ask them to add punctuation and capitalization where it is needed in order to facilitate reading. If the poem is too long to maintain interest, divide the class into several groups; and give one portion of the poem to each group. Students could attack the problem as individuals or as groups.
SHARE your corrections with the class, and help to make a final revision of the poem.	SHARE the revisions. When there are conflicting suggestions, read the poem aloud to see which revision makes sense. (It may be necessary for you to read the poem at this point in order to show that punctuation follows intonation, pitch, and stress.)
	TELL the class that according to Don Marquis this poem was written to him by archy, the cockroach, who used his typewriter each night. There could be no capitals or punctuation because archy could not depress the shift key. He had to hop on each key with all his strength to make each letter print.
	RESOURCES: Don Marquis: *archy and mehitabel* (Selections from this book are found in some anthologies.)

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

(p. 2 of 2)

"Freddy the rat perishes"

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES

EMPHASIZE the importance of accuracy in punctuation, capitalization, and spelling by giving the students the following exercise.

RELATE to the students a hypothetical situation in which two secretaries are competing for the same high paying job. The boss is undecided about which one to hire because they both seem well qualified. To help him make a decision, he decides to dictate a letter and have each secretary type the letter.

MIMEOGRAPH copies of each letter printed below or use the overhead projector and transparency sheets to show the letters to the class.

Secretary #1 typed the letter below:

76 Cosman Highway
Biscon, North Dakota
September 21, 1971

Mr. Harold Weiser, Sales Manager
National Comb Company
86 Turnbull Street
Cadmus, Georgia

Dear Mr. Weiser:

Thank you for the Price List you sent us on the fourth. Your service is commendablely prompt and efficient.

Please send us 25 gross combs in the following sizes and colors:

7 gross	12"	lime green
16 gross	8"	yellow
1 1/2 gross	4"	ivory
1/2 gross	4"	canberry

Ship via Consolidated Transport before January 10.

Sincerely yours,

Cabot Wilkes
Vice President

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
	Secretary #2 typed the letter below: 75 cosman Highway Bison North Dakota September 21, 1971 Mr. Harold Wieser, Sales manager Nationel Comb Combany 186 Twinbull street Cadmus, Gorgia Dear mr. Wieser, Thank you for the Price list you sent us on the forth. Your service is commendably promt and efficient. Please send us 25 gross combs in the following sizes and color, 7 gross 12" lime greem 15 gross 8" yellow 1/2 gross 4" cranbery 1/2 gross 4" ivory Ship via Consolidated Transport before Januray 30. Sincerely Yours Cabot Wilkes Vice president
COMPARE each letter provided by your teacher and note the differences.	TELL the students to study the letters and to circle on their mimeographed sheets or list on a sheet of paper anything in the second letter that is not the same as the first letter. Ask the students which secretary should get the job.
COMMENT on the differences in the two letters and tell how the errors could be corrected.	DISCUSS the differences in the two letters and lead the students to determine which specific rules of punctuation, capitalization, and spelling apply to the errors in each letter.
DECIDE which secretary should be hired.	RESOURCE:

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
PRONOUNCE the words on the chalkboard.	WRITE on the chalkboard: shed were wed hell shell well as is
SEE how the pronunciation and meaning can change with the addition of a punctuation mark.	PLACE an apostrophe in each word, and have someone pronounce them again. she'd we're we'd he'll she'll we'll a's i's
CAN you think of any words we can add to the list.	ASK for words which call for an apostrophe, and add them to the first list on the board, omitting the punctuation.
WRITE two sentences each for any five words of your choice. Use the words in a sentence omitting the apostrophe, then in one using the apostrophe.	GIVE directions to the class to write ten original sentences, using the paired words--one with an apostrophe, the other without.
	NOTE: The same technique can be used for paired sentences which differ in meaning because of the omission or addition of a comma. Also, to show how capitalization or the use of the lower case letter change the meaning of a word, the same procedure can be used. Examples (in sentences): mother, Mother; uncle, Uncle John; Broad Street; Broad and Grace streets. The Exploring Punctuation filmstrips will be useful in teaching and reinforcing learning, especially as the need arises from diagnostic examination of students' writing.

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
	REVIEW rules for capitalization, stressing the rules for the first word of a sentence or title, the important words in a title, and proper names of all types.
	CONDUCT the review inductively by giving students a word or words which would need capital(s) to be included in original sentences.
STUDY the sentences on the chalkboard to determine which words should be capitalized. Give your reason for each capital changed or added.	WRITE students' sentences on the chalkboard or on a transparency sheet for discussion and correction.
CORRECT the words on your dittoed sheets. Follow direction given by your teacher.	REINFORCE by using dittoed lists of similar sentences.
	DITTO or use the opaque projector to show the sentences as corrected by the students.
	DISCUSS with them why the sentences correctly capitalized are easier to read and understand than the originals.
	SHOW the importance of punctuation to the meaning of a sentence by telling a true incident, such as the Philadelphia case in which a handwritten will was introduced as evidence. The will read: "I leave to my sons, John, Dick and Harry, equal parts of my estate."
TELL why you think the court gave one-half of the money to John.	John sued for one-half of the $200,000 estate. John won. (John claimed that his father would have inserted a comma after "Dick" if he had intended a three-way division.)

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
	USE other interesting sentences, such as the ones given below, to reinforce how punctuation changes the meaning of a sentence:
TELL which sentence answers your teacher's question. The punctuation is the clue.	1. In which sentence is Mr. Rogers likely to be bawled out? a. Mr. Rogers, the secretary is two hours late. b. Mr. Rogers, the secretary, is two hours late. 2. Which sentence greeting is insulting? a. What is the latest dope? b. What is the latest, dope? 3. Which sentence may result in an embarrassing situation? a. The butler was asked to stand by the door and call the guests names as they arrived. b. The butler was asked to stand by the door and call the guests' names as they arrived. 4. In which case does the dog "have the upper paw?" a. A clever dog knows it's master. b. A clever dog knows its master. 5. Both show bad manners but which is harder to do? a. Do not break your bread or roll in your soup? b. Do not break your bread, or roll in your soup?
TELL why the punctuation was used in each correct sentence. Make up a rule for each use of the comma or apostrophe.	LEAD the students to discover punctuation rules which can be derived from examination of sentences such as those already given. Stress the uses of terminal punctuation, the comma, and the apostophe.

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
	PREPARE in advance copies of sentences similar to the following: (Leave work space between sentences): 1. Why did you ever marry John? 2. We will be ready to eat Mr. Tompkins when the bell rings. 3. I am not to tell the truth very well today.
READ the first sentence on your dittoed sheet. Copy it in the space provided, and insert a comma, or commas, so that the sentence means something different. Copy the sentence again if you can give it meaning by changing the punctuation. Complete the exercise.	DIRECT students to rewrite these sentences using commas to communicate as many different meanings as they can. (Accept any punctuation which the student can support. For four ways the example sentences can be punctuated, see Ravenal, page 143.)
READ aloud the directions the pub owner gave the sign painter so that the directions make sense. Try to place a comma where your sense of sound tells you it belongs.	PREPARE in advance a transparency of the following: The owner of the Pig-and-Whistle Pub wanted a new sign and instructed the sign painter: "I want a hyphen painted between Pig and and and and and Whistle." This activity could be used as an introduction to to pitch and stress. (See Conlin Series.)
SEE, just for fun, what you can do with this sentence. Work together if you want to. You will need to make more than one sentence from these words, but you will not add any words nor leave out any.	TELL the class that, correctly punctuated and capitalized, the following sentence makes perfectly good sense: That that is, is. That that is not, is not. That that is, is not that that is not. That that is not, is not that that is. Is not that so? It is. It will be necessary to give each student a copy of the sentences run together without capitalization or punctuation. (See Ravenal, p. 143 and Leeming pp. 86 and 148.)

OBJECTIVE

9. Show that you can use punctuation and capitalization to improve communication.

ACTIVITIES	TECHNIQUES
MAKE UP sentences to illustrate each punctuation rule you and your classmates have discovered, but do not put in any marks of punctuation. If you cannot make up sentences, copy some from the newspaper or a book you are reading, but remember to leave out the punctuation marks.	TELL students to write original sentences to illustrate each rule stated as the outcome of studying and discussing the sentences in the preceding exercises.
PUNCTUATE the sentences provided by your teacher.	COMPILE a short list of the students' sentences--one from each student's paper, if possible--and hand out copies for them to punctuate. Make each student responsible for checking the correctness of his own sentence for the class. NOTE: Punctuation and capitalization--like spelling--will need continuous reinforcement. When students write, select sentences from their paragraphs on occasions for class discussion; however, individualized instruction will have the greater effect. Understanding how to correct his own sentences will be remembered long after an exercise has been forgotten by the student. RESOURCES: Conlin Series Leeming: Fun with Puzzles Ravenal: English Reference Book Filmstrip: Exploring Punctuation

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

<table>
<tr><th>ACTIVITIES</th><th>TECHNIQUES</th></tr>
<tr><td>STUDY the two lists of words presented.</td><td>ILLUSTRATE that <i>language is a function of time</i> by placing the following words on the chalkboard or the overhead projector:
<table>
<tr><th>Saxon Names</th><th>Norman Names</th></tr>
<tr><td>ox</td><td>beef</td></tr>
<tr><td>calf</td><td>veal</td></tr>
<tr><td>sheep</td><td>mutton</td></tr>
<tr><td>swine</td><td>pork</td></tr>
</table></td></tr>
<tr><td>TELL what you remember from your history classes about the Norman Invasion of England.

THINK about how we use these words today. Try to discover how the Saxon words show that they were servants to the Normans.</td><td>ENCOURAGE students to tell what they remember from histroy classes about the Norman Invasion of England. Explain that prior to 1066 the Saxon names were used in England. After the Normans conquered the Saxons, their language became the official one; but the Saxons continued to use their own language. Lead students to discover how our use of these words reflects the servant-master relationship of the Saxons and Normans: The Anglo-Saxon peasants cared for the livestock; the Normans ate the meat. (These activities could lead to a consideration of language as it relates to social groups.)</td></tr>
<tr><td>LIST other pairs of words that name the same objects or animals.</td><td>ASK students to think of other pairs of words that name the same object or animals.</td></tr>
<tr><td>USE the unabridged dictionary or a <i>Webster's New World Dictionary</i> to discover whether the words given you by your teacher were originally Anglo-Saxon words or Norman French words.</td><td>ASK students to find the derivations of the following pairs of words in a dictionary that gives etymologies. Have them write beside each word whether it derives from Anglo-Saxon or Norman French: <i>savior, god; deep, profound; look, search; nourish, feed; folk, people.</i></td></tr>
<tr><td>STUDY the words given you by your teacher. Try to add some words which come from these root words.</td><td>DISTRIBUTE copies of the following Anglo-Saxon word roots and their meanings. Some derivations are given. Ask students to add some <i>related</i> words. Through discussion, the class might try to connect the derivations with the original meanings.</td></tr>
</table>

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
	1. bindan (to bind): band, bond 2. blac (pale, shining): black, bleach 3. craefte (skill): craft 4. giefan (to give): give 5. macian (to make): make Students may be assisted in suggesting words such as the following: 1. bindery, bondage, bandage 2. blackboard, bleachers, blackjack 3. witchcraft, handicraft 4. gift, gave, giving 5. maker, make-up, made
Choose three of the words in the list given you or select three other words which interest you. Find the root of these words in the unabridged dictionary in your library.	ASK students to find the origins of the following words which have been borrowed from other languages: bayonet, dunce, bonfire, daisy, ghost, copper, boycott, curfew, cute, panic, tantalize, dandelion, nice.
WORK with your partner to discover from which language the words you have been assigned have been borrowed.	DIVIDE the class into pairs to discover which languages are represented by the underlined words in the following sentence: "The ugly thug lounged at a damask-covered table with a half-caste blonde in a kimono-sleeved gown; and, at the sound of a gong, the steward appeared with a samovar." Do not assign more than three words to a team. If there are not enough words for each team, the function words may be used.

RESOURCES:

Conlin Series

An unabridged dictionary

Webster's New World Dictionary

Cutler: The English Language: From Anglo-Saxon to American

Recording: Radio Before Television: A Word in Your Ear.

Film: The English Language: How It Changes

Film: The English Language: The Story of Its Development

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
COMPILE a list of words that have been added to your vocabulary since World War II. Choose an area that is interesting to you.	DEMONSTRATE that language reflects time by asking students to compile a list of words that have come into use since World War II. Some of the most obvious areas concern space exploration, nuclear science, television, and drug abuse.
INTERVIEW your parents or other adults to discover some slang terms they used as teen-agers. Pair these with the slang terms you use to replace the adults' terms.	HAVE students interview adults to discover slang terms which they used that have been replaced by new slang terms. Have students report their findings to the class. Give several examples, such as "Don't blow your top" for "Don't lose your cool"; "flunk a test" for "blow a test." You may stress how quickly slang becomes outdated and that this is one reason we do not encourage its use in writing.
	RESOURCE: Conlin Series

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
LISTEN to the recording played by your teacher and try to match the sounds with the words that are before you.	INTRODUCE the concept that *language reflects time* by showing students a copy of The Lord's Prayer in Old English and Middle English while listening to the pronunciation, using a recording such as *Our Changing Language*. (See p. 2 of 2.)
DISCOVER which words in Old English and Middle English are similar to words in Modern English. Give reasons why you can recognize these words.	LEAD students to discover which words are the same or nearly the same in Modern English. Have them discover which words have undergone the greatest changes. Notice also the changes in syntax. Perhaps they will observe that very important basic words, such as *father*, *today*, and *earth* and many function words remain relatively unchanged. They might speculate about reasons for this continuity. They may also observe the difference in word order.
	RESOURCES: Recording: *Our Changing Language* Recording: *Radio Before Television: A Word in Your Ear* Film: *The English Language: How It Changes* Film: *The English Language: The Story of Its Development* *Conlin Series*

ANGLO-SAXON, c. 1,000 A. D.

FEADER	URE	THU	THE	EART	ON	HEAFONUM;
FATHER	OUR	THOU	THOU	ART	IN	HEAVEN,

SI	THIN	NAME	GEHALGOD.	TO-BECUME	THIN	RICE.
BE	THY	NAME	HALLOWED.	COME	THY	KINGDOM.

GEWURTHE	THIN	WILLE	ON	EORTHAN	SWA	SWA	ON
BE DONE	THY	WILL	ON	EARTH	JUST	AS	IN

ON	HEAFONUM.	URNE	GEDAEGHWAMLICAN	HLAF	SYLE	US
IN	HEAVEN.	OUR	DAILY	BREAD	GIVE	US

TO DAEG.	AND	FORGYF	US	URE	GYLTAS	SWA	SWA	WE
TODAY.	AND	FORGIVE	US	OUR	GUILTS,	JUST	AS	WE

FORGYFATH	UREM	GYLTENDUM.	AND	NE	GELAED	US
FORGIVE	THOSE	GUILTY TO US.	AND	DO NOT	LEAD	US

ON	COSTNUNGE,	AC	ALYS	US	OF	YFELE.	SOTHLICE.
INTO	TEMPTATION,	BUT	UNLOOSE	US	FROM	EVIL.	VERILY.

WICLIF, c. 600 A.D.

OURE FADIR THAT ART IN HEUENES, HALWID BE THI NAME; THI KYNGDOM CUMME TO; BE THI WILLE DON AS IN HEUEN AND IN ERTHE; GIF TO VS THIS DAY OURE BREED OUER OTHER SUBSTAUNCE; AND FORGEVE TO VS OURE DETTIS, AS WE FORGEVE TO OURE DETTOURS; AND LEEDE VS NAT IN TO TEMPTACIOUN, BUT DELYUERE VS FROYUEL. AMEN.

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
TAPE record or write, following the instructions given by your teacher.	INTRODUCE the concept that language is a function of occasion or circumstance by asking students to tape record or write briefly what they would say under the following conditions: You have just discovered that one of your classmates is stealing money from the teacher's desk. Tell this fact to (a) your best friend, (b) your mother, and (c) your minister or principal.
LISTEN to the conversations recorder or written by your classmates. Discover the differences between the language used with the best friends and the language spoken to the ministers or principals.	SHARE the students' monologues with the class, and through inductive questioning lead them to discover that language spoken, by teen-agers to their peers is less formal than that spoken to adults and that the language spoken to their mothers is less formal than that spoken to the minister or the principal. Point out that both standard English and non-standard English have varying levels of formality and that written English, even when informal, is more formal than spoken English of the same level.
MAKE a short announcement to the class. Point out the words you would change if you were making this announcement in a teachers' meeting. Give your reasons why you would make the changes or why not.	ASK students to make a short announcement to be given in class. Discuss what changes would be made if this same announcement were to be made by the students to a meeting of teachers and principals.
TELL the meaning of the quotation from Shakespeare given to you by your teacher. TELL what you think would be a sales person's reaction if you spoke Shakespeare's words to her.	GIVE students the following quotation from Shakespeare: "Canst thou not minister to my needs." Ask them to put it into their own words. Ask them what they think would occur if they went shopping in Zayre's, Woolco, or Carousel, and spoke these words to a sales person. Point out that in a play or in Shakespeare's time, this sentence would be considered beautiful by many people, although it would be ridiculous used in a shopping situation.

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
GIVE number 1 to the word you consider most formal, number 3 to the word you consider most informal, and number 2 to the word that fits between these two classifications. Follow the same procedure for each group of synonyms given you by your teacher.	DISTRIBUTE the following list of synonyms to the students, stressing that all three words in a group have similar meanings. The words in each group vary from informal to very formal. Have students classify the words according to the directions given in the Activities Column. a. apparel, clothes, vines b. pilfer, steal, swipe c. discomfit, disturb, rattle d. different, unconventional, square e. dull, dumb, fatuous f. converse, rap, talk g. bossy, imperious, overbearing h. Cadillac, hog, car i. failure, fiasco, flop j. fastidious, picky, particular
MAKE three groups of words similar to the exercise just completed. Classify the words in the same way.	DISCUSS answers with the class. As an assignment they might make several groups of words, from a dictionary, a thesaurus, or their experiences.
PREPARE some sentences you might need to use in a job interview.	ASK students to prepare some answers they might give to a job interviewer. Would standard or non-standard English be used. Would a formal or informal variety be used? NOTE: These activities would provide an occasion to discuss situations in which it would be appropriate or inappropriate to use words such as ain't. RESOURCE: Conlin Series

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
GIVE examples of various jobs that require a more specialized vocabulary than regular conversational language.	HELP the students realize that language changes to fit various situations and that a person's occupation often requires an entirely different vocabulary from the languages of regular conversation. Ask students, for example, to consider the difference in language used by a taxidriver and a doctor. Draw from them other specific examples of language differences in various jobs.
LIST some specific terms that would be used by persons employed in the jobs just mentioned.	INSTRUCT the students to compile a list of technical terms or trade language that would be peculiar to certain jobs. Then tell them to determine what specific occupation uses the terms. A sample list could include terms from the following vocations:

CARPENTERS	PLUMBERS	LINGUISTS
tenpenny nails	faucet	morphemes
two-by-four	couplings	phonemes
finishing nails	threads	head word

IDENTIFY the speaker in each of the sentences read you by your teacher and try to determine to whom he is speaking.	READ to the class the following list of sentences and ask students to determine the occupation of the person who might be speaking and to whom he is speaking. Further discussion of this exercise could require the students to give reasons for their identifying a specific job with the sentence. 1. Scramble two and go easy on the butter. (waitress to chef) 2. You failed to signal that turn. (policeman to motorist) 3. Scalpel, please. (doctor to nurse) 4. I'll win by a KO in the third. (boxer to manager) 5. Your assignment for Friday is Chapter 6. (teacher to students) 6. Let us now bow our heads. (minister to congregation) 7. I am ready to dictate the letter now. (executive to secretary) 8. You have overdrawn your account. (bankteller to customer)

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES

TECHNIQUES

9. Fasten your seat belts for take off. (stewardess to passengers)
10. I'll have to talk to my CO to see if I can get a leave. (soldier to __________.)

NOTE: Discuss with students what traditionalists mean by "correct" language in contrast with the more functional point of view that different kinds of language are acceptable for different occasions. For example, a boy might use ain't to communicate on the football field, but such sloven language would not be acceptable in certain social and professional groups which he may have an opportunity to attend. Be specific in your illustrations.

RESOURCES:

Geist: An Introduction to Language

Turner: The Language You Speak

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
	LEAD students to discover from their own experiences that we expect language to change with age. We do not expect an adult to speak like a child; not do we expect a child to speak like an adult.
TRY to discover some examples of language used by young children or by teenagers that you would not expect to be spoken by adults.	ASK students to give some examples from the speech of young children or adolescents that would sound odd when spoken by adults. For example, when young children are learning the language, they often speak as though all verbs are regular verbs: I swimmed yesterday. John thinked so hard he had a headache.
WRITE the dialogue for the comic strip as if it were spoken by a girl of Dennis' age.	SHARE the "Dennis the Menace" Cartoon (p. 3 of 4 and 4 of 4.) with the class. Have them rewrite the dialogue as it might be spoken by one of Dennis' female playmates.
STUDY the monologue presented by your teacher.	READ the following conversation to the students or present the excerpt on a transparency: "I will ask you to believe me, sir. Last night before I went to sleep I put it under my pillow as is my invariable custom. In the night I was awakened to find that it was in my mouth. I again placed it under my pillow and this morning it was again in my mouth, lying very quietly. When, however, I became thoroughly awakened, I was conscious of a slight motion and shortly afterward the situation dawned on me that I was no longer master of the gum. It had taken its lead. I tried to remove it, sir, and could not. You yourself with all of your strength have seen how difficult it was to extract. I came to your workroom to await your first disengagement, wishing to acquaint you with my difficulty." (From John Steinbeck's "The Affair at 7, Rue de M____")
	HELP students to discover why this does not sound like the speech of an eight-year-old boy: vocabulary, sentence structure, syntax.
REWRITE the speech so that it resembles that of an eight-year-old boy.	SUGGEST that students rewrite this speech as they think it should sound.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 2 of 3, 3 of 3) - cartoons

OBJECTIVE

10. Show that you can understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
TELL your teacher how the cartoon shows there is a different language for boys and for girls.	ASK students to explain how the "Dennis" cartoon (page 2 of 3) shows that there is a language for boys and a different language for girls.
	TELL students that in some cultures the men and women speak entirely different languages; for example, the Caroyahi Indians of Brazil. When the two languages exist, often it is taboo to speak the language of the opposite sex. Lead students to see that Dennis' shock is believable because some male language is taboo for females.
LISTEN to conversations and bring to class examples of speech used by one sex that would sound odd when used by the opposite sex.	ASK students to bring to class examples of language used by one sex that would sound odd when used by the opposite sex. For example, one would not expect a boy to say to another boy: "Where did you buy that perfectly darling blouse!"
TRY to discover the different languages adults speak to girls and to boys.	LEAD students to observe that adults use different language when speaking to the opposite sexes. For example, when a little girl falls down and hurts her knee, the mother does not say, "Only little boys cry."
MAKE a quiz similar to the example given by your teacher for the members of the opposite sex in your class.	PRESENT a quiz such as the one on page 3 of 3 to the class. Ask the boys to make a similar quiz for girls and the girls to prepare one for the boys.
	ANSWERS FOR THE QUIZ: 1-c; 2-c; 3-b (he drives for Ford); 4-a; 5-b; 6-b; 7-b (hi-fi talk); 8-c (a form of fishing where you whip the line up and back); 9-c (a washer that keeps gas from leaking); 10-b (a famous site in South Carolina); 11-c (shifting weight in skiing); 12-b (fishing from a boat, throwing bits of bait into the water to attract fish); 13-could be a or b--depending on the guy...the rally (b) is an official race set up by the Sports Car Club of America; 14-b; 15-b (19-year-old boy who just broke the 4-minute mile track record.)
	NOTE: Students might also wish to prepare lists of verbs and adjectives more suitable to describing girls and their actions and another to describing boys and their actions.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 2 of 3) cartoon

THE WISE GIRL KNOWS HER BOY-TALK WELL

It's a wise girl who knows what her boy friend is talking about. That is to say, there is such a thing as boy-language--the language of cars, sports, clothes--jargon that makes guys feel great when they're spinning it off. Can you follow when your date gets that faraway look in his eye and lapses into chit-chat about tweeters, pistons, and Windsors? Here's a quiz to test your B.I.Q. (Boy's Interests Quotient). A high score will show you're well-rounded and knowledgeable, too. So get with it--don't let another language come between you.

1. When he says he needs a TUNE-UP, does he mean:
   - a. a vitamin shot
   - b. a guitar string
   - c. a motor check-up
2. He says he needs a TWEETER. You'll buy him a:
   - a. bugle
   - b. small English bike
   - c. high frequency speaker
3. He admires FREDDIE LORENZEN--who happens to be a:
   - a. famed quarterback
   - b. famed stock car driver
   - c. famed race-car driver
4. He says he had trouble with his WINDSOR, which is:
   - a. his tie knot
   - b. his English car
   - c. his English guitar
5. Yesterday he got a VALVE JOB. Does that mean he's:
   - a. working in a valve company
   - b. had his car valves fixed
   - c. is a valve salesman
6. When he mentions SPLIT END, is he talking about his:
   - a. summer-ruined hair
   - b. a position in football
   - c. a broken car part
7. He complains about his WOOFER. He's referring to his:
   - a. collie dog
   - b. bass speaker
   - c. winter muffler
8. He says he's crazy about FLY-CASTING. That means he likes:
   - a. baseball
   - b. insect-collecting
   - c. fishing
9. He's saving for a new PISTON RING. Will he buy it in:
   - a. jewelry story
   - b. hardware story
   - c. garage
10. He's dying to see DARLINGTON. It's:
    - a. a prize-winning film
    - b. stock-car racing track
    - c. English rock 'n' roller
11. He says he's great at UNWEIGHTING. Does he mean:
    - a. reducing
    - b. lifting bar-bells
    - c. skiing
12. He says he'd like to go CHUMMING. Does he mean:
    - a. go out with the boys
    - b. bait-fishing
    - c. skiing on sand
13. He asks you to go to the RALLY with him. That's a:
    - a. political gathering
    - b. a car race
    - c. a football game
14. Did he say "BRIDGE STICK?" He did. And it is:
    - a. a score-card in bridge
    - b. a gadget in pool
    - c. a radio part
15. He can't get over JIM RYUN'S record. Is Ryun a:
    - a. folk singer
    - b. track champion
    - c. baseball player

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES | TECHNIQUES

LEAD students to see that many words that are considered English words have actually been borrowed from other countries. Give them an example from this list:

Africa	gumbo, banana
China	chop suey, tea
Chile	poncho
France	eclair, blouse, beret, suede
Hungary	goulash
India	bandana, dungarees, pajamas
Italy	spaghetti, pizza, salami
Japan	kimono
Mexico	chili, chocolate, tomato, taco
Netherlands	cookie, waffle, coleslaw
Russia	vodka
Spain	mantilla, sombrero
West Indies	barbecue, potato

POINT OUT to the students that direct changes in our language have been brought about by the many different nationalities that have settled in our country. These people have brought and are still bringing with them their own language, and the blending of their languages with ours often results in foreign words being directly incorporated into the English language.

LIST other words that you think may come from other languages.

CHECK these words in the dictionary.

ASK students to list other "foreign" words, particularly those that they use, directing them to use the dictionary to determine the country from which various words have come.

RESOURCES:

Scope Magazine (April 5, 1971)

Dictionary

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES

GIVE a list of organizations, companies, or objects that are commonly referred to by initials.

TRY to determine the words represented by the initials and the acronyms.

TECHNIQUES

INTRODUCE acronyms by asking students to think of organizations, companies, or objects that are commonly referred to by initials.

LIST the students' responses on the overhead projector or chalkboard and lead students to see how the list can be divided into two catagories--initials, shortened versions of words that are pronounced individually; and acronyms, groups of letters that are pronounced as a word. Some common initials and acronyms are given below. The more familiar of these, students will have already listed.

INITIALS

TWA	Trans World Airline
IRS	Internal Revenue Service
BP	British Petroleum Company
C&P	Chespeake & Potomac
A&P	Atlantic & Pacific Tea Company
AT&T	American Telephone & Telegraph
UN	United Nations
USSR	United Soviet Socialist Republic
UFO	Unidentified Flying Object
TV	Television
FBI	Federal Bureau of Investigation
ABC	Alcoholic Beverage Control
BSU	Baptist Student Union
AA	Alcoholics Anonymous
SDS	Students for a Democratic Society
NAACP	National Association for the Advancement of Colored People
KP	Kitchen Patrol
PK	Preacher's Kid
VCU	Virginia Commonwealth University
LSD	Lysergic acid diethylamide

OBJECTIVE

10. **Show that you understand that language changes with time, place, occasion, age, and sex.**

ACTIVITIES

ANSWER the questions based on initials and acronyms to show you understand what the various initials mean. Add your own questions about initials and acronyms not included in your teacher's questions?

TECHNIQUES

ACRONYMS

NATO	North Atlantic Treaty Organization
CORE	Congress on Racial Equality
SEATO	South Eastern Treaty Organization
VEPCO	Virginia Electric and Power Company
NASA	National Aeronautics and Space Administration
Texaco	Texas Oil Company
Sunoco	Sun Oil Company
VISTA	Volunteers in Service to America
JayCee	Junior Chamber of Commerce
scuba	self-contained, underwater breathing apparatus
radar	radio, detecting, and ranging
WAC	Woman's Air Command
AWOL	Absent without Leave
Zip Code	Zone Improvement Plan Code
HEW	Health, Education, and Welfare

GIVE the students a list of questions based on these lists of initials and acronyms. These questions may be mimeographed and distributed to the students or dictated to them. Encourage students to add their own questions. Sample questions are listed below:

1. Would you go TWA or NAACP for travel information?
2. Does a scuba diver jump through the air or into the water?
3. Which is used by more Americans, TV or LSD?
4. Which speeds the mail, SDS, JayCees, or Zip Code?
5. Which organization is concerned mainly with civil rights, CORE or VISTA?
6. Would it surprise you more to see a UFO or a WAC?

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES

TECHNIQUES

7. Which organization is concerned with crime, FBI or AT&T?
8. Whom would you call if your lights went out, VEPCO or NASA?
9. Where would you be likely to find more hippies at VCU or the BSU?
10. Where would you go for a tune up, BP or AA?

NOTE: Students could also be required (or encouraged as an extra credit assignment) to keep a list of initials and acronyms and their meanings that they come across in their reading, especially in newspapers and magazines. In fact, the discovery of additional acronyms could be turned into a game.

RESOURCE:

Monroe: Basic Reading Skills

p. 1 of 5

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
	INTRODUCE usage by asking students if they have heard reactions such as the following to the sentences listed below: 1. Who did you see? Reaction: That's bad grammar. 2. Winston tastes good, like a cigarette should. Reaction: Everyone knows it's incorrect to use like that way. 3. That's between you and I. Reaction: That's not the right way to say it. 4. I ain't going. Reaction: That is not good grammar.
THINK of as many examples as you can of sentences that someone has called "bad grammar."	ASK students to see how many sentences they can think of that might evoke similar criticisms. Hopefully they will list such utterances as "I ain't got no pencil" or "Him and her are going." Examples of alternate pronunciations might also be contributed, such as KEW-pon and KOO-pon, AD-ult and a-DULT, or ad-ver-TISE-ment and ad-VER-tise-ment.
	EXPLAIN to the students that the reactions they have examined are made primarily by people who believe that there is one "correct" way to speak. For many years this was the approach taken by almost all educated people as they examined our language. Today, however, we use more scientific methods; and the linguist's job is to describe how the language is used, not how it should be used. They have found that there are many ways to communicate a message, and that terms such as good or bad, right or wrong, and correct or incorrect are not very meaningful in describing these various ways. They have discovered that each community has its own speech habits or dialect, and that each individual in a community has an individual speech pattern or idiolect. Tell the student that when we remain in our own community some of the statements we have

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
	discussed may be appropriate. We may have problems, however, when we must speak to people from another speech community. In language, as in other forms of behavior, there are some kinds which are more acceptable than others for certain occasions or situations. Standards for dress, food, and automobiles are set for us by our society. So are standards for language. The language that is called Standard English is that language considered acceptable by the prestige group in our society. This elite group includes not only people who are highly educated, but also those who are leaders in politics, social functions, and business. If we are members of a community which speaks non-standard English, and we wish to communicate with members of the community who speak standard English, in order to obtain a job or to become a neighbor, then we must learn to speak their dialect. Can you think of a better place to practice using standard English than in the English classroom?
THINK about the sentences you have discussed, and tell the class about some situations in which they would not be suitable.	LEAD the students, through inductive questioning, to discover occasions or situations in which the examples of non-standard English already discussed would not be appropriate or effective.
TELL your teacher which language choice is most appropriate for the situation. Give reasons for your choice. Tell also why you would not use the responses you have rejected.	DISCUSS situations such as the following with students. 1. You and your friend, Gayle, have decided to give a party. Assuming that your classmates know where Gayle lives, which invitation would be most appropriate? Is one more appropriate for writing? For speaking? Choices a. Me and Gayle Atkinson are having a blast next Friday at Gayle's house at 8 o'clock. How about coming?

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES

TECHNIQUES

b. Gayle Atkinson and I would like to invite you to a party we are giving this Friday at 8 p.m. The party will be held at Miss Atkinson's house, whose location I am sure you know. It would give both of us great pleasure if you would consent to be our guest.

c. Gayle Atkinson and I want you to come to a party for the gang. Let's all meet at Gayle's house at 8 o'clock this Friday. If the weather is warm, we'll have a cook-out.

d. Gayle and I are having a party at her house on Friday night at 8 o'clock. Won't you come?

2. You play right tackle on the football team. During the game, you miss a block which prevents the play from succeeding. When you return to the huddle, the quarterback yells: "What stupid numbskull messed up that play?"

Choices

a. "It was I."

b. "It was me."

3. You are being interviewed for a job. At one point in the interview, the prospective employer says to you, "I hope working on Sundays don't bother you."

Choices

a. "No, it don't matter to me."

b. "Working on Sundays doesn't bother me."

c. "No, it don't."

d. "No, it doesn't."

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES	TECHNIQUES
COLLECT examples of non-standard English used in the classroom. Write the sentence on a slip of paper, giving the name of the student who spoke the sentence. Sign your name, and drop the slip into the box provided by your teacher.	PLACE a gaily-decorated box with a slit in the top on your desk or in some obvious place in the room. Ask students to record examples of non-standard English they hear in the classroom, giving the name of the student who used the utterance, and their own name. Assure students that the names of students will be kept confidential. Some sort of recognition might be given at the end of each six weeks to the student who places the largest number of examples in the box.
USING the tape provided by your teacher, listen to the recorded sentences and repeat them following your teacher's directions.	USE information from the box and from your own observation to provide individualized assistance in overcoming usage problems. If a student habitually says, "He don't know," prepare a tape with sentences such as the following: He doesn't know. Your friend doesn't live here. She doesn't hear very well. That doesn't sound right. His job doesn't pay very well. Her dog doesn't like me. Leave enough space between each sentence so that the student can repeat the sentence several times. This type of drill can be used in the classroom or during the student's study hall period. Naturally, the student must repeat such exercises many times before he can break down his old language patterns.
STUDY the pairs of statements presented by your teacher. Notice that each pair communicates the same message. TELL the class on what occasions you might speak one statement and not the other, giving reasons for your choice.	PLACE pairs of statements such as the following on the chalkboard or overhead projector. Use only statements that represent usage problems in your class so that students will not be taught new non-standard patterns in addition to those they already practice. 1. Becky and I are going shopping. Me and Becky are going shopping.. 2. I don't have no paper today. I don't have any paper today.

OBJECTIVE

10. Show that you understand that language changes with time, place, occasion, age, and sex.

ACTIVITIES

OR TELL the class to whom you might speak one statement and not the other, giving reasons for your choice.

TECHNIQUES

3. The reason is that I was late.
   The reason is because I was late.
4. There was a pen and a pencil on my desk.
   There were a pen and a pencil on my desk.
5. I ain't going with you.
   I'm not going with you.
6. He don't eat at my table.
   He doesn't eat at my table.
7. Will everyone please take out his notebook?
   Will everyone please take out their notebook?
8. My friend and I could not go skating last night.
   I and my friend could not go skating last night.
9. I says to him, "How you been?"
   I said to him, "How have you been?"
10. I asked her how come she didn't go to the party with Fred.
    I asked her why she didn't go to the party with Fred.
11. Let Jack sit between you and me.
    Let Jack sit between you and I.
12. It is I.
    It's me.

RESOURCES:

Hall: *Linguistics and Your Language*

Conlin Series

Transparencies: *Power in Composition,*
Unit VII "Grammar and Usage"

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	INTRODUCE word attack by using the discovery technique, an approach which helps students to discover for themselves phonetic and structural patterns among many of the words in our language. You help them "discover" these patterns by questioning them, thus developing their powers of observation so that they see and hear similarities in known words. There are four steps involved. Step 1: You provide accurate sensory experience. These may include ear training, eye and ear training, speech training, touch, and kinesthetic training. For example, begin by teaching that some words drop the e before endings are added. Step 2: The students examine the structural pattern with your guidance. You do not state the rule but question the students until they arrive at the characteristic of the base words that drop the e when ing is added. Step 3: The students collect words that fit the pattern. Step 4: The students generalize the pattern. Follow through the steps, using the example given in Step 1.
STUDY the words your teacher has written on the board.	WRITE the following words on the chalkboard: make - making hope - hoping ride - riding
PRONOUNCE the words carefully and discuss their structure.	ASK the students to enunciate the words accurately. Then ask questions such as "How are the base words alike?" What change to the base word took place each time the ing was added?"
DISCUSS what you understand about the phonetic and structural patterns of these words.	ASK appropriate questions, leading the students to arrive at these findings: a. The base words have a silent e preceded by a long vowel sound. b. The base words drop the e when ing is added.

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
MAKE a list of words that fit this same pattern.	HAVE the students list other words that fit the pattern. They might volunteer words which you write on the chalkboard or each student might use his literature text and make up his own list.
MAKE a statement to show that you understand the phonetic and structural pattern of these words.	HELP the students to formulate the rule. If a base word contains a long vowel sound and ends in a silent *e*, you *probably or usually* drop the *e* before adding *ing*. Write the rule on the chalkboard.
DISCUSS whether this rule will apply to all words similar to those you have listed.	HELP the students test the rule by asking questions such as "Can you think of any similar words that do not behave according to the rule?" "Can you think of any base word that contains a long vowel sound and ends in silent *e*, but the *e* is *not* dropped before adding *ing*?"
LOOK through your literature text to see if you can find similar words that do not follow the rule.	ASK the students, if they do not respond readily to the questions, to look through their literature texts to see if they can find words that behave differently. Examples: hoeing, dyeing, toeing. Once they have discovered that there are exceptions to the rule, ask the students appropriate questions that will lead them to discover that they have allowed for this when they used the words *probably or usually* in formulating the rule.
	NOTE: Use the *discovery technique* in leading students to generalize their own conclusions or to arrive at the understanding of a rule rather than *telling* them. They will remember longer what they discover for themselves.
	RESOURCE: Botel: *How to Teach Reading*

p. 1 of 2

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
FOLLOW the directions for WORD HUNT on the sheet given you by your teacher.	USE the exercise on p. 2 of 2 to reinforce or review vowels sounds.
	MAKE a game of the activity by seeing who can find the forty-eight words first or who can find the greatest number of words in a given period of time. Interest can be increased if the teacher takes part in the activity.
LIST on the chalkboard the words you have found in WORD HUNT.	FOLLOW up the activity by having students list the words they have found on the chalkboard under the two headings: LONG VOWELS AND SHORT VOWELS.
DECIDE which words have long vowels and which have short vowels. Use a dictionary to support your decision.	ASK the students to decide which of the words have been listed under the proper headings.
	RETEACH the vowel sounds as mistakes are made.
	NOTE: See Materials (Appendix) for information on transparencies and spirit masters available for exercises on vowel sounds. Many of these exercises are in the form of crossword puzzles and word games.
	RESOURCES: Heilman: Phonics in Proper Perspective Roberts: Word Attack: A Way to Better Reading Wallen: Word Attack Skills in Reading

WORD HUNT

In the square below are words with long and short vowel sounds. Find the words and write them in the space below the square. The left side is for long vowel sounds; the right side is for short vowel sounds. Words can be found across and down. Circle the words as you find them. TOTAL 48

N	P	M	Q	K	I	N	T	P	F	S	T	R	E	A	D
O	S	A	U	X	Y	Z	H	F	A	M	A	D	R	P	T
T	P	N	I	S	K	L	I	R	M	D	Z	F	I	N	D
B	C	E	T	F	W	V	N	T	E	Q	U	I	T	C	G
U	V	W	E	B	B	A	S	S	S	F	U	N	Z	A	R
F	A	T	M	K	I	N	D	D	F	F	F	E	D	N	I
T	K	R	M	S	C	R	E	D	E	B	F	O	A	T	N
B	A	K	E	T	C	A	N	E	E	F	S	W	M	E	T
Z	R	S	T	U	V	M	A	N	T	R	Z	N	R	Z	F
E	T	E	W	T	H	I	N	E	D	O	Q	O	F	I	N
H	M	T	M	A	D	E	P	Q	R	A	S	T	X	Y	Z
T	U	V	W	X	F	E	I	Y	D	D	E	S	A	D	Z
G	R	I	N	D	E	A	B	A	S	E	B	C	R	O	D
C	A	P	E	F	E	G	H	S	E	A	T	I	J	K	L
W	R	O	T	E	L	R	M	N	O	S	P	I	T	E	D
F	U	M	E	T	R	O	Q	C	A	P	R	S	P	I	T
M	E	E	T	P	P	T	B	A	C	K	Q	S	A	M	E

LONG VOWELS

SHORT VOWELS

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES

TRY to improve your spelling habits by following regularly the five steps suggested by your teacher.

AS your teacher explains the five steps to better spelling, tell her the words which you often misspell and, with her help, apply the five steps. Afterwards, give special attention to these words whenever you write them.

TECHNIQUES

ENCOURAGE the students to develop improved spelling habits by using the five-step process described below.

1. SEE THE WORD! Tell students to focus their attention on the particular part of a word that causes them a spelling problem. Their attention can be focused on the word by using one of several devices.
   a. Write troublesome words on paper emphasizing the part of the words that causes difficulty (For example, PARTner, wHISTle, DEStroy). Tell the students to stare at the word to get a mental picture of it.
   b. Use colored pencils to write the difficult part of the word and plain ink or pencil for the rest of the letters.
   c. Separate the parts of the word, and underline the difficult letters. For example: part ner.
   d. Circle the key part of the word: part ner.

2. THINK THE WORD! Ask the students to concentrate on problem words by using the following method:
   a. Set up an association for the word.
   b. Make the association as unusual as YOU can: you GAIN when you buy a barGAIN.
   c. Write the association down and study it for five second so as to SEE AND THINK the word.

3. FEEL THE WORD! Instruct the students to attempt to become familiar with a word by following instructions:
   a. On a piece of paper, write a troublesome word in large script letters.
   b. Trace the word with your finger repeating the letters aloud as they are traced. Do this three times.

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES

TECHNIQUES

c. Turn the paper over and write the word while concentrating on something else (i. e. a funny joke, a favorite poem), or by talking as you write. Your hand should write the word easily without having to think about the word.

d. If a mistake is made, repeat the process.

4. SAY THE WORD! Point out to the students that many times people mispronounce very common words and are not aware of it. Lead them to see that if they become familiar with the four main causes of mispronunciation, their own pronunciation and spelling may improve. The following exercise may correct many common pronunciation errors:

a. Extra Syllable: Guide the students to realize that some letter combinations in our language are difficult to say (LM, for example). There is often a tendency to add a syllable between two letters to make it easier to pronounce (i. e., FILM often is pronounced FILLUM). Practice saying and spelling the following problem words slowly and distinctly:

ATHLete
launDRy
umBRella
disasTRous
hinDRance

mischieVOUS
rememBRance
barbaROUS
attackED
drowNED
E is not pronounced

b. Omitted Syllable: Show the students that many times when speech is too hurried, syllables are left out (i. e., JEWELRY is sometimes pronounced JOOLRY) Practice saying and spelling the following words:

accidentALly
probABly
poEM

choCOlate
tempERature
labORatory

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES

TECHNIQUES

c. Incorrect and Omitted Sounds: Explain to the students that occasionally, a certain letter in a word may be incorrectly pronounced or left out completely. Practice saying and spelling the following words:

FebRuary   goverNment   quesTION

d. Reversed Sounds: Point out to the students that usually reversed sounds occur as the result of hearing the word spoken incorrectly and then copying the spoken mispronunciation when writing. Practice saying and spelling the following words:

PERform   trAGEdy   PERspiration

5. BUILD THE WORD! Review with the students the basic spelling changes that occur when a word changes from one part of speech or form class to another. Practive forming unusual plurals, adding front and back syllables, and using hyphens, possessives, and capital letters. For example, to reinforce the change that takes place in a word with a silent E ending when a suffix is added, the following exercise can be used:

WORD	ADD	
skat(e)	ing	(skating)
blu(e)	ing	(bluing)
advis(e)	ing	(advising)
	able	(advisable)
us(e)	able	(usable)
	age	(usage)
	ing	(using)
consol(e)	ation	(consolation)

NOTE: These exercises cannot be used as isolated activities, but must be used on a regular, preferably daily, basis for marked improvement to be seen.

RESOURCE:

Shefter: 6 Minutes a Day to Perfect Spelling

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	USE various techniques to reinforce basic spelling concepts. An example is given below.
COMPLETE, as you are instructed, the worksheets given you by your teacher.	PROVIDE students with worksheets that emphasize a variety of spelling exercises; for example, prefixes, suffixes, compound words, synonyms, phonics, and dictation. These exercises can be developed from grammar books, spelling books, and other sources. The exercises on pp. 2 of 4, 3 of 4, and 4 of 4 are based on modifications of the Conlin Series and a sixth-grade speller. Much oral work and board work will be necessary before any graded work can be successful.
	CHECK worksheets carefully if at all possible with individual students. Word study is especially unique to each individual.
	NOTE: ACTION (Scholastic) contains many excellent word building exercises emphasizing such concepts as phonics, prefixes, and compound words.
	RESOURCES: Conlin Series Tape Cassette: Basic Reading Skills, Set A: Word Study

SPELLING WORKSHEET

Dictation paragraphs:

The garden spider eats many insects. She and about five hundred companions who are exactly alike begin life as tiny eggs in a silken sac.

Early in winter, active little spiders crawl from the eggs and begin to eat each other. In the spring the survivors crawl to liberty and begin to spin webs.

Adventure might come to a female spider when she climbs high on a blade of grass and spins several threads which float in the breeze. These threads pull her into the air, and she begins to drift far beyond her old neighborhood into new lands.

When the spider comes to rest on a plant, she begins to fashion with great patience a web in which to catch something to eat. One day a male spider is drawn into her web. She sets herself to entertain him; and then she eats him--an old spider custom.

In the fall she begins to prepare a silken sheet upon which to deposit her eggs. She gathers the sheet into a sac, hangs it on a blade of grass, and dies. Her life work is done.

WORDLIST:

spider
sac
adventure
patience
insects
active
several
entertain
hundred
crawl
threads
custom
companions
survivors
neighborhood
deposit
exactly
liberty
beyond
active
silken
climbs
fashion

WORD STUDY:

1. -ture is pronounced cher. Write the word which ends in -ture. ____________
2. -ion sounds like "yun." Write the word which ends this way. ____________
3. Write the words with the prefixes: de- ex- en- in- be- .
   (1)________ (2)________ (3)________ (4)________ (5)________
4. Write the words with the suffixes: -en -ly -ty -s. (1)________ (2)________
   (3)________ (4)________ (5)________ (6)________ (7)________
5. Use the list to find synonyms for these words:
   freedom:________________ lively:________________
6. Find a compound word: ________________
7. List the 3 words which you think are most difficult:
   (1)________________ (2)________________ (3)________________
8. Neatly in ink copy the dictation paragraphs onto notebook paper.
9. Put a circle around each noun in the dictation paragraphs (right on this sheet).
10. Underline each verb in the dictation paragraphs.

SPELLING WORKSHEET

I. WORD LIST:

advance
average
history
rapidly
increase
natural
continue
forever
enemies
attempt
spite
country
collect
curious
countries
column
climate
commence
grocery
sliding
library

For the following paragraphs, find the words in the list above that can be substituted for the underlined words in the paragraphs below. Make a list of the correct words to substitute and write them in the spaces provided below the paragraphs.

1. Lemmings are very strange little animals like striped rats. They live in the Scandinavian lands and eat grasses, roots, and mosses.

2. Each female lemming raises a usual number of ten young each year. Despite this fact, the number of lemmings does not grow very fast because their normal foes--wolves, dogs, bears, and hawks--eat many of them.

3. But sometimes the weather is good, and food is plentiful. Then the lemmings increase so rapidly that their enemies cannot eat them fast enough. There come to be so many of them that this seems to be a signal to move on. Great armies of them gather. They begin to march in a long row toward the sea. Sometimes they march for more than a year.

4. When they reach the coast, they keep on with their forward movement. They go slipping into the sea and try to swim. But the sea is too big and rough. They drown and are eternally gone.

1. strange__________
2. lands__________
3. usual number______
4. fast__________
5. normal__________
6. weather__________
7. gather__________
8. begin__________
9. row__________
10. keep on__________
11. forward movement________
12. slipping__________
13. eternally__________
14. try__________

II. Circle every noun or pronoun in the above paragraphs.

III. Put a box (make it square) around every verb.

OBJECTIVE

11. Show that you can use various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
TRY to find a memory trick to help you remember a word you have misspelled.	USE gimmicks as an aid to correct spelling. 1. Mnemonic devices: An island is land. The two e's meet each other in meet. There is ice in advice. The two s's in dessert stand for two helpings.
TRY to invent a wacky word to help you remember a word you have misspelled.	2. Wacky words: hic^{C}up $\text{conce}^{I}\text{ted}$ los and found^{T}

RESOURCES:

Tape Cassette: Basic Reading Skiils, Set A: Word Study

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES

TECHNIQUES

MAKE ditto copies of the exercise below entitled What Is the Right Word?

In each sentence below there is a misused word. Find it, underline it, then supply the correct word, spelled correctly.

1. Tim studied so long his mine no longer seemed to be working.
2. Cedars, birches, firs, and populars grew on the estate.
3. The man was sent to prism for committing the robbery.
4. The United States is one of the largest counties in the world.
5. The dampness of the air caused a mole to appear on the loaf of bread.
6. Before leaving the house, Becky tied a banana around her head.
7. The windows rattled as the sleek beat on them.
8. First prize in the slogan contest was a wicked basket full of groceries.
9. As the famous pianist began to play, a hash fell over the recital hall.
10. Anita wove a scarlet rug on her loon.
11. A policeman gave Jerry a ticket for not putting a nickel in the parking meteor.
12. When Rebecca saw the box of chocolate candy, the scrawl on her face vanished.
13. It never hertz to crack a smile.
14. Three women can keep a secret if too are dead.
15. Television is where all the little movies go when their bad.
16. Joyce's neighbor was always burrowing eggs and flour.

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	17. She kept the troublesome yellow cat only because he was a good moose-catcher. 18. Ruben said he couldn't participate in class because he was horse and was afraid speaking would make his throat worse. 19. The timid empire glanced over his shoulder after every call he made.
FOLLOW the directions given for the exercise What Is the Right Word?	GIVE each student a copy of the exercise and tell him to follow the directions. Let the class decide which words are misused in the first two sentences; then the students should work individually.
EXPLAIN which word was misused in each sentence and tell which word should have been used, or listen to the explanation of a classmate to see if he uses the correct word.	CALL on one student at a time to explain each sentence in the exercise. Make a list on the chalkboard of the pairs of words that have been confused in the sentences. Be sure all students understand that spelling can make a difference in meaning.
ADD to the list on the board other words that sometimes confuse you.	ASK students to think of other words they confuse to add to the list on the board, such as bare and bear. Discuss the words as they are added to the list.
FOLLOW your teacher's directions for a team game.	DIVIDE the class into two teams. Ask the first person on one team to use one of the words on the board in a sentence. (Choose the words yourself so that you can give slower students easier words.) If the student uses the word correctly, his team gets a point. If not, the word goes to the first person on the other team. Continue in this manner until all of the words have been used. The team with the most points wins. NOTE: It may be helpful to keep prominently displayed, sentences containing words which students consistently misuse in their writing. Students may enjoy making posters for the words they often misuse.

BEST COPY AVAILABLE

OBJECTIVE

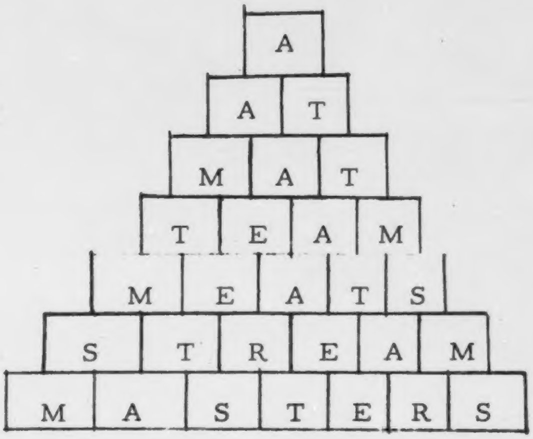
11. Show that you can use the various ways of discovering the pronuncation, spelling, and meaning of **words.**

ACTIVITIES

DRAW a pyramid like the figure on the chalkboard. Put a one-letter word in the top square. On the second row, use the letter from the first row and one other letter. Add one new letter for each new row; however, it is not necessary that the letters remain in the same order. Only the seven letters given you may be used, and no letter may be used more than once in a word. Use a dictionary if you wish.

TECHNIQUES

WRITE on the chalkboard the letters M, S, R, E, T, S, A; and draw the pyramid figure below, omitting the letters from the squares. You may find it more convenient to duplicate the pyramid and the directions for solving the word puzzle.



A

A T

M A T

T E A M

M E A T S

S T R E A M

M A S T E R S

TELL the class that the seven letters may be used to form many words.

GIVE the directions in the Activities Column, explaining that there can be several word-pyramids formed with these letters. Students might derive more pleasure from this activity if they work in pairs.

NOTE: Other puzzles for building vocabulary can be found in Fun with Puzzles.

RESOURCE:

Leeming: Fun with Puzzles

Tape Cassette: Basic Reading Skills, Set A: Word Study

OBJECTIVE

11. Show you can use various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity by selecting from any story or article read by the students words that are difficult or would cause them trouble.
	PREPARE a worksheet based on the following instructions: (Sample of worksheet for "Shoes," p. 3 of 3 1. List these words, omitting 2-3 key letters, on the left side of the page. 2. Draw a blank space after each word in the center of the page. 3. List on the right hand side of the page a brief definition or synonym for the word that appears on the left.
STUDY the definitions to the right on your worksheet and then fill in the missing letters of the words on the left.	ENCOURAGE students to use the dictionary to discover the correct spelling of the incomplete word.
USE the dictionary, if necessary. REWRITE the completed word in the center blank. Complete all blanks.	TELL students to write the completed word in the blank next to its definition, making sure they spell it correctly.
	PREPARE in advance a tape according to the following instructions: 1. As we go over the words you have just completed on your worksheet, watch your worksheet, correct it and pay special attention to the words you misspelled. 2. Pronounce the word and spell it. (For example, Number 1, victim. v i c t i m .) Do this for all 20 words.
WRITE the words as they are dictated by your teacher.	3. On a sheet of notebook paper, number from 1 to 20 and write the words as they are dictated. This is to be done without the use of the worksheet.

OBJECTIVE

11. Show you can use various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
LISTEN to the tape provided by the teacher for this lesson and correct your worksheets.	INSTRUCT students when they have completed the worksheet to listen to the tape. (The tape may be used for individual or group study, or the material may be dictated by the teacher.) TELL the students to mark on their worksheets the words they misspelled and to study these words again. Students may be required to keep a record of their errors and to retake the test when they feel they are ready. For this reason, the tape is more useful than dictation. NOTE: If a tape is used for individualized study, it may be helpful to set up a learning station. A tape recorder with headphones will be needed. (See Appendix for uses of a learning station.) RESOURCES: New Companion Series "Shoes," Gr. 8 (Sample given on p. 3 of 3) The Harcourt Brace School Dictionary Galaxy Series

p. 3 of 3

Name: ______________________

Score: ______________________

WORKSHEET 1

1.	v _ _ t _ m	____________ 1.	someone who is tricked
2.	pl _ _ g _	____________ 2.	to jump, dive, or fall
3.	h _ _ ty	____________ 3.	quick, sudden
4.	i _ t _ _ ary	____________ 4.	having to do with written works or literature
5.	_ m _ able	____________ 5.	friendly, agreeable
6.	c _ _ ps	____________ 6.	a group of people united in some special work
7.	_ n _ _ se	____________ 7.	to enclose
8.	b _ rr _ _ ks	____________ 8.	group of buildings where soldiers are housed
9.	ne _ l _ _ t	____________ 9.	to fail to care for; omit
10.	_ ont _ _ pt	____________ 10.	scorn; the feeling that a person, act, or thing is low or disgusting.
11.	s _ _ m _ er	____________ 11.	to sleep
12.	con _ _ n _ nt	____________ 12.	a major land area of the earth, such as North America, Europe, Asia
13.	pr _ _ _ t	____________ 13.	ready, quick, on time
14.	d _ _ p _ se	____________ 14.	to look on with contempt, to dislike
15.	t _ _ por _ ry	____________ 15.	lasting only for a short time; not permanent
16.	g _ r _ _ ous	____________ 16.	beautiful; dazzling
17.	d _ n _ y	____________ 17.	dull; looking dirty
18.	_ _ pose	____________ 18.	to display, show, or uncover
19.	inv _ _ t _ gate	____________ 19.	to look into to find out facts or details
20.	cat _ stro _ _ e	____________ 20.	sudden misfortune or disaster

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	GIVE each student a copy of the word game on page 2 of 2.
FOLLOW the directions your teacher gives you.	EXPLAIN to the class that they are to see how many smaller words they can make using only the letters in each word on the list. Encourage students to use a dictionary. The numbers in parentheses indicate the approximate number of words that can be made from the letters in the given word. (This works well as a team activity.)
COMPARE the number of words in your list with the lists your classmates have made.	HAVE the students compare their lists for the number of words, duplications, and new or unusual words. Discuss the pronunciation and use of new and unusual words. Resolve words contested by opposing teams.
USE correctly in sentences as many of the words on the original list as you can. Use a dictionary for help with pronunciation and meaning.	HAVE the students write as many sentences as they can using the original words correctly, but using each word only once.
	NOTE: This list can be adapted to fit the ability range of your class, and an additional activity could arise from similar student-made lists.
	RESOURCE: Leeming: Fun with Puzzles

WORD GAME

1. consolidate (59)
2. adhesive (30)
3. belligerent (21)
4. intolerable (37)
5. emphatic (48)
6. probable (33)
7. wastrel (26)
8. hieroglyphics (20)
9. inveterate (31)
10. intelligent (27)
11. captivate (36)
12. ingredient (17)
13. repository (27)
14. scintillate (35)
15. tabulate (22)
16. palpitate (18)
17. sentimental (39)
18. miscellaneous (53)

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
STUDY the differences in spelling and meaning of the underlined words on the chalkboard.	INTRODUCE the troublesome words their, they're, and there and also your and you're by putting on the chalkboard a conversation similar to the following: John: Where are their shoes? James: They're over there. John: You're sure those are theirs? Are they theirs or yours? James: They're theirs.
TELL how each of the underlined words in the sentences on the chalkboard differs in meaning, and think of a way you can remember the correct word to use.	LEAD students to discover the difference in these words by discussing them in the context of the sentence. Elicit from students such memory devices as the following: 1. Your means belonging to you and is followed by the thing possessed: your book. 2. Yours means belonging to you. 3. You're means you are. 4. Their means belonging to them. 5. They're means they are. 6. There can be used in two ways. a. Sometimes it begins a sentence: There are the girls. b. Sometimes it means at that place: I see three girls there.
COPY the sentences on the chalkboard and fill in the correct y word (your, yours, you're) or th word (their, theirs, they're, there) in each blank.	PLACE on the chalkboard (or use the overhead projector) sentences such as the following and have the students fill in the correct word (your, yours, you're or their, theirs, they're, there). 1. MOM: Y______ too early for y______ supper. 2. TIM: But the twins have had th______ . 3. MOM: Th______ too young to wait up. I always give them th______ early. Then th______ ready for bed right after th______ supper. 4. TIM: What about y______? Didn't you have y______ supper early, too? 5. MOM: Y______ right. I'll give you y______ now, too.

OBJECTIVE

11. Show the you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
LEARN the difference in the spelling of words that sound alike but have different meanings and different spellings.	HELP the students determine the correct spelling of *words that sound alike* but are spelled differently by setting up word associations, such as the following: 1. StationAry objects stAnd still. StationEry is used for lEttErs. 2. A princiPAL should be a PAL. The PrinciPAL idea is the mAin one. A principLE is a type of ruLE. 3. WEAther determines the hEAt. I don't know WHEther pie will WHET my appetite. 4. A grOAN is a loud mOAN. When I am grOWN, I will OWN a car. 5. I hEAR with my EAR. We looked hERE, thERE, everywhERE. NOTE: Encourage students to note words they frequently misspell and to make associations of their own to improve their spelling. RESOURCE: Shefter: *6 Minutes a Day to Perfect Spelling* Tape Cassette: *Basic Reading Skills, Set A: Word Study*

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	WRITE on the chalkboard words taken from the list of *words given for special study* with any story in the books of either of the anthology series. In one series, the words are given in the Teacher's Guide.
LOOK at the words on the chalkboard to see how many you recognize. TELL the class the pronunciation and meaning of any word you think you know.	EXPLAIN to the class that the words on the chalkboard are from the story they are going to read, and ask for volunteers to determine the pronunciation and meaning of each word: 1. Who can pronounce the word? divide it into syllables? 2. Can you tell also what it means? 3. Can you use the word in a sentence to show its meaning?
FIND the pronunciation and meaning of any words not accounted for by referring either to your textbook or to a dictionary.	SUGGEST that students find any words not identified, either in the textbook or in a dictionary.
CHOOSE any word from the list and act it out for your classmates to try to guess which word you are representing.	TELL the students to select any word from the list to act out for the class; the other students will try to guess which word is being acted.
READ the story, watching for the author's use of the words on the list. Make a note of the page and line for discussion later.	HAVE students watch for the listed words as they read the story and write down or underline the location of each word. Discuss whether or not the author's use of the word is effective in communicating his ideas.
	NOTE: A short action scene from the story can be acted out silently, step by step, to see how quickly the class can identify the scene. This ia a way to test close reading and resulting comprehension. Having students write sentences using the words from the story can be used to test meaning and spelling.
	RESOURCE: NCTE: *Ideas for Teaching English*

OBJECTIVE

11. Show that you can use various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	USE either the opaque projector or a transparency on the overhead projector to show the SYNONYM WORD GAME. (See p. 2 of 2)
FIND hidden words in the WORD GAME that mean the same as the underlined words in the eight sentences below the large square.	TELL the students to try to find hidden words in the squares that mean the same thing as the underlined words in the sentences at the bottom of the page.
	EXPLAIN to them that to find a word they may start with any letter in a square and move in any direction--up, down, sideways, or diagonally. They may move only one space from the letter at a time.
	ALLOW the students to use the dictionary to determine the meaning of any underlined word they do not know.
	CHECK the responses and have students point out where the hidden word is located.
LIST any other hidden words that you can find in the squares.	INSTRUCT the students to find as many other hidden words in the squares as they can.
	NOTE: To reenforce this vocabulary study make up additional sentences for the word game and have students find synonyms in the squares.
	RESOURCES Scope Magazine (Teacher's Guide, March 1, 1971) The Harcourt-Brace School Dictionary

SCOPE/WORD GAMES 2

In the squares below there are many hidden words. But try to find the words that mean the same as the words underlined in the sentences below. To find a word, you may start with any letter. You may move in any direction—up, down, sideways, or diagonally. You may move only *one* space from the letter at a time.

For example, *finish* means the same as the *end*, which is underlined below. See if you can find *finish* in the squares. Then see if you can find the other words.

C	A	E	A	P	E
A	O	L	L	V	A
T	C	W	E	N	L
H	S	I	H	C	F
E	T	F	N	I	T

Uses: bulletin board, opaque projector, or transparency master for overhead projector.

1. He'll *end* his painting tomorrow.
2. I can't *abandon* the ship without orders.
3. They *gather* used bottles every weekend.
4. She gave a *cry* for help.
5. Did you see her *slap* him?
6. She'll *trap* muskrats all winter.
7. How *fast* are you on the high hurdles?
8. You don't have to *applaud* for everything he does.

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning words.

ACTIVITIES	TECHNIQUES
	USE an exercise modeled on the sample given below to show how readers can make use of context clues to discover the meaning of words. DIRECTIONS: Written below are two examples. Which one gives a better idea of the meaning of the underlined word? Why? 1. Sam thinks about nothing but baseball, and I'd say it is an obsession with him. 2. Sometimes I'm lazy. It's kind of an obsession with me.
STUDY the sentences in the exercise and decide which one shows the correct meaning of the underlined word. Then check your decision by using a dictionary.	HAVE students attempt to determine the meaning of the words you use in the exercise. Ask them how they figured out the meaning of the underlined word in each instance. Then direct students to verify the meaning by consulting a dictionary.
USE the words assigned by your teacher in sentences to show as many different meanings as you can.	REINFORCE the exercise by asking students to think of words that have different meanings when they are used in different contexts and to write sentences which clearly indicate the meaning intended; for example, such words as block, iron, buck, print. NOTE: Some students may enjoy making drawings to illustrate the different meanings of a single word.

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	USE the following exercise to help students use context clues to determine the meaning of words.
COMPLETE the sentences your teacher gives you according to directions.	MIMEOGRAPH or ditto copies of the sample exercise on page 2 of 2 or make a transparency to use on the overhead projector. Tell the students to read each sentence silently, paying close attention to the underlined word, and to draw a circle around the word or words in the sentence which give them a clue to its meaning.
SUGGEST words that could be substituted for each underlined word.	DISCUSS with the students the meaning of each of the underlined words and have them give synonyms for the words. Have the students comment on the sentences that gave them the most trouble and to tell why they found them difficult.
TELL why you found some of the sentences more difficult than others.	
CHECK the meaning of the words you found difficult in a dictionary.	ALLOW time after the discussion of students' responses for them to consult a dictionary to verify meanings.

CONTEXT CLUES

If you did not know the meaning of the underlined word, which word or words would give you a clue to its meaning? Draw a circle around them.

1. Ray was sprawled underneath an elm tree, his head resting against the trunk and his legs stretched out on the grass.
2. "Ugh!" said Mr. Bell. "Painting the garage is a horrible idea for such hot weather!"
3. Mrs. James was puzzled by Joyce's idea and even more bewildered by her actions.
4. As Rebecca sprang to her feet, her brother also jumped up.
5. Ted opened a folder that had come with the cleaner and read the printed directions.
6. Mrs. Collins praised her daughter, saying that her idea was very good.
7. The boys gathered up the old newspapers and magazines and dumped the collection into the truck.
8. "That was foolish," said Benny. "I was a simpleton not to put the hammer back where I found it."
9. Mr. Warren kept a plow, a hayrake, and other implements in the barn.
10. "I'll have to fix a platform or something to stand on so that I can paint the ceiling in this room," said Mr. Sparks.
11. George looked over the cleaning job, and when he had completed his survey, he said, "I think this basement looks fine."
12. With its silver sides gleaming in the sunshine, the streamlined train was a dazzling sight.
13. Mrs. Wilson said approvingly that she liked the new dress and hat that Jane had bought.
14. The sound of breaking glassware was unmistakable, and Mrs. Thomas easily recognized it.
15. Tim stared at the outline on the board fence. It was the exact shape of someone's hand.
16. The old-fashioned chair looked better after it was refinished, though it still looked ancient.
17. "See how sleek Danny looks after he's been curried," said Art as he eyed the pony's smooth, glossy coat.
18. The water in the creek was only a few inches deep, and it was even more shallow in the pond.
19. The shore of the island was barren. Not a tree or a shrub had been able to gain a foothold on the rocks.
20. A clown dressed in ragged clothes glared at the man who had taken his umbrella. The man gave the clown a hard look.

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	USE context clues to help students determine the meaning of words they do not know.
COMMENT on how the use of a word in a sentence can determine its meaning.	DISCUSS the meaning of the word context and lead students to see how the meanings of many words can be determined by how they are used in the sentence. For example, write the word pusillanimous on the chalkboard and ask students if anyone knows the meaning of the word. (Most likely no one will.) Then, use the word in a sentence, such as: "Even though his brother was a war hero, Hank was so pusillanimous that at the first sign of danger he'd flee faster than a scared rabbit."
TRY to determine the meaning of the word selected by your teacher, using context clues.	ASK the students to guess what the word means in the sentence. Students who correctly guess cowardly as the meaning should be encouraged to explain how they determined the meaning. Ask them to suggest other synonyms; for example, weak in the sense of faint-hearted.
COMPLETE the worksheet given you by your teacher according to the instructions.	GIVE students a mimeographed sheet containing a group of jokes. Explain to them that the key word in each joke is a tough word they probably do not know. They will have to use context clues to determine the right definition to make the joke "funny." A sample exercise follows:

Part I: Circle the letter in front of the meaning that best fits each underlined word.

1. Patient: Doctor! I swallowed a harmonica!
   Doctor: Keep calm. And be happy.
   Patient: Be happy? For what?
   Doctor: Be happy you weren't playing a spinet.

   a. kind of tree
   b. kind of money
   c. kind of furniture
   d. kind of piano

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES

TECHNIQUES

2. Earl: I once had a beard like yours; but when I saw how it looked, I cut it off.
   Frank: I used to have a visage like yours, but when I saw how it looked, I grew a beard.

   a. village c. face
   b. moustache d. hairstyle

3. Question: Why are anglers so good at writing to each other?
   Answer: They are always dropping a line.

   a. math teachers c. fishermen
   b. house builders d. golfers

4. Boxer: Do you think I hurt him at all in the last round?
   Manager: I don't think so, but keep swinging your arms. The breeze might make him expire from preumonia.

   a. win c. freeze
   d. die d. sneeze

Part B: In each blank, write in a meaning that you think fits each underlined word.

1. Phil: How many controls do you have on your TV set?
   Bill: Five--my spouse and four children

   ____

2. John: Did you hear about the snake charmer who married the mortician?
   Ron: No, what happened?
   John: They had towels marked "Hiss" and "Hearse."

   ____

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES

TECHNIQUES

3. Question: What did the magistrate say to the dentist?
   Answer: Do you swear to pull the tooth, the whole tooth, and nothing but the tooth?

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4. Two goats wandered into an alley behind a movie theatre looking for something to eat. They found a can of film that one of the goats consumed. "How was it?" asked the goat who was watching. "Pretty good," said the other, "but the book was better."

NOTE: The Galaxy Series and the New Companion Series have excellent exercises on how to determine word meaning from context clues. This practice should be continued throughout the reading program.

RESOURCE:

Read Teacher's Guide, March 5, 1971

OBJECTIVE

11. Show that you can use the various ways of discovering the pronunciation, spelling, and meaning of words.

ACTIVITIES	TECHNIQUES
	USE either a transparency or the opaque projector to show the exercise on analogies (p. 2 of 2) in leading students to see the relationships between pairs of words.
READ silently, as your teacher reads aloud, the directions for this word "puzzle."	READ aloud the sample analogy and the step-by-step process of arriving at the answer to the analogy.
	GO through the remaining analogies slowly.
STUDY the pairs of words at the bottom of the exercise page and determine which answer is correct.	ASK students to analyze the relationships of the remaining pairs of words and to determine the correct responses.
	NOTE: This oral activity giving similar analogies should be repeated at frequent intervals until students are able to solve simple analogies with ease. At this point, you may wish to use written analogies encouraging students to write their own for their classmates to solve.
	RESOURCE: Scope, May 10, 1971

ANALOGIES

Look at the first pair of words. How are they related? Which of the following pairs of words are related in the same way?

A phonograph plays a record. Let's see if any of the other word pairs are related in the same way:

(a) A singer does not play a sing.

(b) A listen does not play a record.

(c) A team does play a game.

(d) A tape recorder does play a tape.

Only one pair of words can be the correct answer--either (c) or (d). We must see which pair of words is closer to phonograph: record. We have to look closer at how phonograph and record are related.

In what way does a phonograph play a record? A person plays the record on the phonograph. Let's look at (c) and (d) again:

(c) A person does not play a game on a team--in the same way.

(d) A person does play a tape on a tape recorder--in the same way.

So the answer is (d).

NOW TRY THESE. CIRCLE THE LETTER OF EACH ANSWER.

1. carpenter: saw:: (a) woman: purse; (b) painter: brush; (c) plumber: guitar; (d) radio: tube.
2. flour: bread:: (a) water: tea; (b) milk: soda pop; (c) pencil: pen; (d) cookie: cake.
3. smart: intelligent:: (a) hungry: tired; (b) clean: spotless; (c) stupid: sweet; (d) worthless: important.
4. roof: house:: (a) lid: jar; (b) paper: cup; (c) ceiling: floor; (d) car: garage.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	USE music to help students to see that words are a writer's way of painting pictures.
	DISTRIBUTE unruled paper to each student.
LISTEN to the record played by your teacher.	PLAY any current record and instruct the students to listen to it. (You may have the students suggest some current records they like. It is better to use records with lyrics at first, as instrumental music may prove to be too abstract).
DRAW what comes into your mind as you listen to the record.	REPLAY the record and tell the students to sketch what comes to their minds while they are listening to the music. These sketches may be either concrete objects or abstract designs. The record may be played several times if necessary to satisfy the students.
	GIVE them time to complete their drawings.
	TELL the students that when they finish their drawings, they are to study them and decide what colors they would use to color them.
WRITE a short paragraph describing the colors you would choose to paint your picture and why you would use these colors.	INSTRUCT the students to write a paragraph in which they explain what colors they would use to paint their pictures. Ask them also to give the reasons why they selected the colors described in their paragraphs.
	NOTE: The purpose of this activity is to provide a setting for stimulating images in the "mind's eye" and for unrestricted expression of the accompanying mood.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
GO to the chalkboard and write any words that come to your mind when you think of the broad topic that your teacher suggests.	INTRODUCE choosing a topic sentence for a paragraph by suggesting a broad topic of major interest to the students, such as family or teenagers. Write the topic on the chalkboard. Then, ask students to come to the chalkboard and write words that enter their minds as they think about the topic teenagers; for example, such subtopics as dancing, parents, dates, money, cars, food, parties, school, studying, delinquency. Allow students to fill the board if they wish. TELL students to study the words on the chalkboard. It should be easy for them to see that the topic teenagers is too broad for one paragraph.
SELECT one subtopic or several related subtopics as the subject of your paragraph; then write a topic sentence.	HAVE each student select one subtopic from those on the chalkboard, or several related subtopics and eliminate all other ideas. Then have each student introduce his paragraph by writing one sentence which tells what the paragraph will be about. Explain that this is called the topic sentence.
WRITE down in sentences everything that comes to your mind on your paragraph topic; proofread to check for complete sentences. Then arrange the sentences in the order you think best.	TELL the students now to write down in sentence form everything that comes to mind on the paragraph topic. Afterwards, have them proofread to make sure that they have written complete sentences; then have them arrange the sentences under the topic sentence in the order they think best. Explain that a sentence should be linked to the one which precedes it by some form of reference. Give several illustrations of groups of sentences containing clear reference of pronouns or the repetition of the noun for clarity.
COPY the revised paragraph carefully, being mindful of usage, spelling, punctuation, and capitalization.	ALLOW time for revising and copying. Two days may be necessary for the completion of this activity.

RESOURCE:

NCTE: Ideas for Teaching English

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	TELL the class that you are going to show them a very beautiful film called Sky; that the film is done in time-lapse photography and is a photographic view of the sun from dawn to dusk and its effect on mountains, prairies, and valleys.
	EXPLAIN time-lapse photography and that the device is used in Sky to condense several hours into the ten minutes of the film.
WATCH the film and enjoy the beautiful photography.	SHOW the reaction film, Sky.
CONSIDER the total effect of the film and the time-lapse technique used and take part in the class discussion.	DISCUSS, through questions, the photographic effects and the technique of the time-lapse method. Ask such questions as: 1. What is your feeling about this film? One word will do. 2. How did the photographer convey the passing of time? 3. Did you feel that anything important was left out in the time-lapse method? 4. Could a poet put all you saw into a poem? Any part of what you saw?
WRITE either a paragraph or a short poem. You may use suggestions that your teacher gives, if you wish.	TELL the class to write either a paragraph or a short poem. They may write about the film itself or about some memory of the sky at sunrise, at sunset, before a storm, in the heat of summer, on a gloomy winter's day, at night above a lighted stadium, or anything else about which they feel strongly.
PASS your papers in when you are satisfied that they represent your best effort to communicate your thoughts and feelings.	JUDGE these papers on content only and read the best to the class, unless the author objects.
	RESOURCE:

Film: Sky

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
RELAX and enjoy the film called The Grand Canyon.	SHOW without comment the reaction film, The Grand Canyon.
EXPRESS your opinions about the film.	DISCUSS the film with students by using such leading questions as: 1. Which part did you like best? Why? (Probably most students will express a preference for the parts which show life. Point out that a life-figure always adds interest to any picture.) 2. Were you aware of the musical accompaniment? Are any of you familiar with it? (The music is a modern composition, Grand Canyon Suite.) 3. Does the combination of two media (music and photography) have a stronger impact than either one alone would have?
WATCH again as you see some parts without the sound and hear some parts without the picture.	SHOW the film again but with the picture blanked out for one part (the cascading water scene and the sand dune scene are good for this). The other parts can be shown without the sound. EXPLAIN that the music was composed first and that the film was adapted to the music, but that a great spectacle of nature was the original inspiration for both.
WRITE a paragraph about the influence that one media may have on another, using this film as a reference or any other media such as a picture, an advertisement, a TV program, a newspaper.	TELL the students to write a paragraph about the influence of one media on another. Allow them to use the film as reference, or any other media for examples. OR TELL them to respond to the film through their emotions in either verse or prose. Perhaps the film might have made them think of a personal experience.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry and prose.

ACTIVITIES	TECHNIQUES
READ your papers to the class for a comparison of ideas.	ALLOW students to comment on the ideas in the papers of other members of the class; however, if a student does not wish to read his paper, do not require it. NOTE: The Grand Canyon is a Walt Disney production. It is a breath-taking spectacle of the majestic phenomenon, presented in a unique fashion. No narration interrupts the unusual presentation of the famed Grand Canyon Suite by Ferde Grofe. RESOURCE: Film: The Grand Canyon

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
WATCH the film, Water's Edge.	SHOW the reaction film, Water's Edge. Tell the students to notice that the title is an accurate description of what they will see. (In using reaction films, do not tell students what the film is about. SHOW IT COLD!)
WRITE anything at all about the film: how it made you feel, what it made you think of, or what it is about.	TELL the students that they are free to write anything they wish about their reaction to the film. (The quotation from "Thanatopsis" at the beginning of the film, "Nature appears different to different people" could be written on the chalkboard and commented upon.)
READ your papers to the class and tell why you think you reacted as you did.	HAVE the students read their reactions. Lead students to explain why they reacted as they did. Discussion should be between students, guided by your questions.
WATCH the film again to discover what you missed that your classmates observed.	SHOW the film again, if the class wishes to look for things they missed the first time--especially things that have arisen during the discussion.
REWRITE your paper to improve its form and content.	HAVE papers edited and rewritten in the students' best styles occasionally but not always. Papers that are written to give reactions should not be graded until students have been given time to edit and refine them. On occasion, it is suggested that only their reactions be considered as a means to achieve self-expression.
READ the selection from Reader's Digest suggested by your teacher.	SUGGEST to students that they read "Death and the Friendly Valley" on their own or read this "drama in real life" to the class.
	NOTE: This basic formula--show, write, discuss--can be adapted to any reaction film. For example, use the formula in showing A Short Vision; however, the discussion could be directed by using questions about the title, the pattern or continuity of the development of the film, the symbolism. To

OBJECTIVE

12. Show that you can express your thoughts and fellings in poetry or prose.

ACTIVITIES	TECHNIQUES
	introduce this film, emphasize that no one idea of what the film means will be any more right than any other. A Short Vision can be coordinated with the reading of the short stories, "If I Forget Thee, O Earth . . ." by Clarke and "By the Waters of Babylon" by Benet. RESOURCES: Reader's Digest, "Death and the Friendly Valley," January, 1968 Film: Water's Edge Film: A Short Vision Film: Toys (new) Film: Dunes (new) and all other reaction films.

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OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
READ the dictionary definition of an asterisk on the chalkboard and think of some place where you have seen one used.	WRITE on the chalkboard the dictionary definition of an asterisk, and explain it: "asterisk, n. 1. The figure of a star (*), used in writing and printing as a reference mark or to indicate omission, doubtful matter, etc.--v.t. 2. to mark with an asterisk: to asterisk a word that requires a footnote." Ask the students where they have seen one used, and whether they recall anything else about it; for example, why it was used or why they remember it. (If a set of dictionaries is available, have the students look up the definition for themselves.)
KEEP in mind the story line as you view the film your teacher will show you.	TELL the students that you will show the film called The Adventures of an Asterisk which was done by a famous art museum, the Guggenheim Museum. At the very beginning of the film, before the credits, is a sentence that tells what the story line is. This is almost impossible to read the first time the film is shown. It is suggested that the story line be written on the chalkboard: "This is the story of an * who lives in a □ where he loves to play and enjoys each new thing he sees. As he grows, he enjoys more, unlike his father who has forgotten how to play and how to see new things."
WATCH the film to see how the story line is developed.	SHOW the reaction film, The Story of an Asterisk.
WRITE about the film in a paragraph or two using some suggestions your teacher will give you, if you wish.	ASK for the students' written reactions. Give suggestions such as: 1. Compare the film to the first dictionary definition on the chalkboard. 2. Relate the asterisk and his father to real-life characters. 3. Write about the picture development of the story line.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
READ your papers to the class and comment on the ideas of your classmates.	DISCUSS with the students, using their treatment of the suggestions given as a starting point. The story line could be developed into a discussion of the generation gap or of the youth movement.
REWRITE your papers adding to or changing them if you have gained any new ideas from the discussion.	HAVE papers rewritten in class; base your grades on content rather than mechanics.
	NOTE: The Adventures of an Asterisk is a study of awareness, in beautiful animation, using impressionistic painting.
	RESOURCE: Film: The Adventures of an Asterisk

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
RESPOND to the questions asked by your teacher and to the comments of your classmates.	START a discussion of the theory of evolution through questions, such as: In what class have you learned about the theory of evolution? Do you believe in it? Why? What do we mean by the words theory and evolution? The discussion of these questions can lead into a lively debate.
	TELL the class that Charles Darwin published a scholarly book, The Origin of Species, in which he stated his theory that nature eliminates the least fit so that men and animals either become stronger or disappear. The language of the book is hard to read and understand so most people accepted the interpretation that the critics gave. They said Darwin believed that men descended from monkeys.
WATCH the film Clay.	SHOW the film Clay, which describes evolution.
WRITE what you think about the film.	TELL the students that when they write about the film, they will be the critics. Does the film suggest Darwin's theory or what the critics said was his theory? Do they think the film is entertaining? Frightening? Do they agree with what it says?
READ your paper to your classmates for comparison with what they believe the film's message is.	HAVE students read their papers for comparison.
	DISCUSS the different interpretations people can give to the same book or to the same film.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	NOTE: Clay is an example of "do-it-yourself" animation, created through a clever use of modeling clay and stop-action photography. Eliot Noyes takes a simple idea and makes it equally entertaining, frightful, and provocative. It is described as a visual variation on Darwin (hence the subtitle), beginning with sea forms, devouring monsters, and other animals progressing (loosely) up to the present day--and man himself. Each figure suggests a relationship and meaning that is deeper than its surface actions. A local jazz group at Harvard, the Sammy Soltonstall Quartet, provides the musical background. The film could be effectively used as an introduction to symbolism: however, if used for this purpose, begin the film with the first picture in order to omit the revealing title and subtitle and to permit students to decide upon the meaning of the film. RESOURCE: Film· Clay

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
READ the title of the film and the explanation of the word on the chalkboard.	WRITE on the chalkboard the film title Chromophobia, and under it, the dictionary explanations: chrom--Greek, meaning color or colored phobia--Greek, meaning an obsessive, abnormal, or irrational fear or dread.
TELL what you know about the meanings of the words your teacher presents for you to consider.	ASK the students: (1) Do you know what the words obsessive and irrational mean? (Explain them.) (2) What kinds of fear are meant in the words hydrophobia and claustrophobia? (3) What do you think this film may be about? Any ideas?
WATCH the film Chromophobia to see what fear or dread is portrayed and how.	SHOW the reaction film Chromophobia.
GIVE your ideas about the meaning of the film.	DISCUSS with the students the theme (subjugation by force) as expressed through the technique of drawing all "color" from a weaker group so that each person loses all individuality or identity. Use such questions as (1) What is taken from the people who are drained of all color? (2) Why are they afraid? EXPLAIN that the draining of color is a symbol of the colorlessness (sameness) of life under a dictatorship.
THINK of activities or movements which are suggested by the theme of the film.	USE leading questions to help students discover obvious analogies as war and less obvious analogies represented in the film, such as minority groups (of all races and persuasions). 1. How are people oppressed in Russia? In China? In Viet Nam? 2. Is there any subjugation in this country? Union power? Strikes? Integration? School problems?

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	3. Can you think of any times when an oppressed group has become a strong force? The American colonists? The Negro? Underground resistance forces? The ordinary citizen who continued his work during the March on Washington?
	4. Is there any subjugated religious group in the world today? In Ireland? In our own country?
	EXPLAIN that sometimes a majority is taken over by a strong minority as in The Sound of Music where control of Austria was seized by a minority of dedicated communists. Ask if they can think of similar examples.
RELATE the meaning of the film to individuals or to small unorganized groups of people.	ASK how they think subjugation might be dealt with by individuals. Can a defeated person or group retain a hidden reserve of hope or strength?
	CONCLUDE the discussion by asking students' opinions about the ending of the film.
WRITE a paragraph explaining the symbols in Chromophobia or to tell how the film made you feel.	TELL students to write a paragraph about the symbols in Chromophobia or to tell how the film made them feel. RESOURCE: Film: Chromophobia

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
TELL about any wild horses or ponies you have seen.	TELL the class that they will view a film that is unlike most other films--that it has no narrative, is entirely in slow motion, and uses unnatural sound as a background. The film was directed, arranged, and photographed by a French producer and shows wild horses that inhabit a region on the Southwest Coast of France.
WATCH the film, keeping in mind that, although there is no story line, there is a division into parts. Watch for these divisions.	SHOW the reaction film, Dream of the Wild Horses.
	EXPLAIN that the parts or divisions of the film are called its structure.
	DISCUSS the students' ideas on the structure of the film by asking questions such as: 1. How many parts or divisions did you find? What were they? 2. What does the slow-motion do for the film? Would the film have been better without it? Does the dream-like quality depend on it? 3. Does the lighting help the dream-like mood of the film? 4. Some of the horses are black and some white. Did this have any meaning for you? 5. Do you think some of the moods of the film could be expressed in another medium? (Possibly the techniques and patterns for a structured poem could be used here: See patterns which are given in separate technique under this same Objective, No. 12).
	MAKE the assignment to express the mood of the film in any form they wish--art form or poem or merely how they were affected by seeing the film.
	TRY to express some of the moods of the film in another way, possibly in a poem, a collage, or an imaginative or descriptive paragraph.

RESOURCES:

Film: Dream of the Wild Horses

Dunning, et al: Poetry: Voices, Language, Forms.

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OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	TELL the class that you will show the film called The Refiner's Fire and that you believe it will seem strange and meaningless unless they know something of its construction before they see it.
	EXPLAIN that this extremely sophisticated film uses a modern art form called cubism with a background of music from several composers representing different cultures and countries.
ANSWER questions asked by your teacher as she explains the background of The Refiner's Fire.	ASK if anyone who has taken art knows what cubism is. Explain that it is a style of painting and sculpture developed in the early twentieth century which uses geometrical figures to represent natural forms or figures.
	TELL the students that some of the music may sound familiar especially if they have seen the movies 2001: A Space Odyssey or Song of Norway, but some of the music will have unusual harmonies to create strange moods. Like cubism this style of music was developed in the early twentieth century and is called impressionism.
	ASK these questions before showing the film: 1. Do you know what happens in a refinery? (Imperfections are eliminated; elements are purified.) 2. What element is used in the refining process? (Fire) 3. What color do we associate with fire?
	To understand the story told through the geometric figures, students will need to know what we mean by refining something, such as a metal, sugar, or petroleum.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	TELL the students that the figures in the film are a dull brown except for four, which are red. Ask them to think how these figures tell the story of The Refiner's Fire.
WATCH the film to see how geometric figures can tell a story, and how the music fits with the art.	SHOW the reaction film, The Refiner's Fire.
	DISCUSS the film through questions, such as: 1. Did anyone recognize any of the music? 2. Does the name impressionistic fit any of the music you heard? 3. What do you think of the name cubism for that kind of art? 4. What was the story? 5. What happened to the purifying fire just before the end? 6. Did the final frame illustrate anything that is often true in real life? (Imperfections can be absorbed, overcome, or driven out by a stronger element.)
WRITE one or two paragraphs about the story, the art form, the music; or how the story could be applied to a real-life situation.	ASSIGN a paper of one or two paragraphs limiting the subject to one aspect of the film--the story, the art, the music; or the application of the story-idea to a real-life situation.
LISTEN to some of the papers to see whether you agree with the opinions of your classmates.	COLLECT the papers and read them carefully before discussing them with the class for their opinions.
	NOTE: This film fits with the teaching of symbols.
	RESOURCE: Film: The Refiner's Fire

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
CONSIDER what the term "Big Brother" means to you.	ASK the class what the expression, "Big Brother" means to them. Can it mean a good thing as well as a bad? The Big Brother Organization that helps underprivileged boys has a good connotation; "Big Brother" in *1984*, which some students will be familiar with, has a bad connotation. TELL the students that you will show them a film which has the same theme as that in George Orwell's *1984*. Suggest that they may like to read this novel.
WATCH the film, *The Hand.*	SHOW the *reaction film*, *The Hand*, which is done with animated figures--like a cartoon.
CONSIDER what things control your actions as the hand in the film attempted to force the man to do its will. EXPRESS your views in the discussion about the film.	LEAD the students, through inductive questions, into a discussion of the film: 1. Is the hand similar to any of the meaning you have attached to "Big Brother?" 2. Can you think of any instances in which a hand is controlling, or trying to control, you? or anyone? 3. Can the laws of a country become like the hand of the film? Churches? Secret organizations? Political groups? Crime syndicates? Do people realize always that they are being controlled like the puppet?
	NOTE: The Hand uses puppetry, a human hand in many costumes, movements, and postures, which attempts to force a man (or everyman) to do its will through all manner of persuasion. The film is thought--provoking in content and captivating in its animated form. RESOURCE: Film: *The Hand*

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	FOLLOW up the study of themes in rock and folk songs by having students write original songs in groups. To do this activity, having at least one student who plays a musical instrument is necessary.
DECIDE on the tune of a popular song to which you would like to set your own words. Then with the members of your group write the lyrics.	DIVIDE the students into groups of about four. Let each group decide on an original theme and the tune of a popular song. Ask them to write new lyrics for this melody. The music can be original, if desired. Suggest that the groups try to match the mood of the lyrics with the mood of the song.
PRESENT your song to the rest of the class.	ALLOW students one or two days to practice the presentation of their songs. If only one person plays an instrument, he may have to practice with all groups. One member of the group or the entire group could sing the new lyrics.
LISTEN to the taped performances of the new lyrics as they are sung.	TAPE the presentations for play back.
PRESENT your song on television.	USE the closed-circuit television as they perform.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	LEAD students to write poetry through a three-step process: appreciation, participation, and creation.
	DEVELOP appreciation by reading poetry to the class from the poems suggested below and from selections in their anthologies.
	PREPARE for a "Poetry Day" by making the classroom as attractive as possible--desks in a circle, pictures on the wall and bulletin board, and appropriate music playing. Ditto in advance or make a transparency of these poems: Me As long as I shall live **MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS** --Walter De La Mare
	Do the same for "Fog" by Sandburg and "Mud" by Polly Chase Boyden: Mud is very nice to feel. **MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS**
LISTEN to the poem "Me" and tell what you think about and how you feel.	READ "Me" and other selected poems which may possibly lead students to identify with poetry.
LISTEN to the poem "Fog" and think about the picture in your mind. Describe what you see to the class.	READ "Fog" and other poems to lead students to see that some poems do not rhyme or have definite rhythm but nevertheless cause us to form images in our minds. "Fog" could be dramatized by a

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	teacher wearing long white gloves in a darkened room. The hand movements from behind a podium can be quite effective (a la Bette Davis).
LISTEN to the poem "Mud." Name the words that make you see, feel, or hear.	READ "Mud" and other poems to lead students to see how poetry appeals to the senses.
	ALLOW students to participate in poetry through the choral reading of a poem in their text. Especially appropriate are "Wangai's Song" in the play "Encounter," Compass, grade 12; "The Death of the Hired Man," Adventures for Americans, grade 11; "Jesse James," Accent: U.S.A., grade 11; "My Country," Perspectives, grade 10; "The Cremation of Sam McGee," Vanguard, grade 9; "Achilles Deatheridge," Thrust, grade 7. On pages 3, 4, and 5 of 5 are other suggestions of poems suitable for choral reading.
TAKE part in a choral reading.	CHOOSE an appropriate poem and assign parts to the students for choral reading.
WRITE a poem in your own style. It may be any length; may rhyme or not. Show your feelings about any subject of your choice.	LEAD the students from participating in poetry to creating poetry. The cinquain, haiku, fifteen from twenty-five, and the diamante are good techniques for teaching poetry. All are separately described under Objective Twelve. After the students have listened to poetry to understand it better and participated in choral reading, they may be motivated to write poetry.
	RESOURCES: Hibbs, et al: Speech for Today, Chapter 14 Robinson and Lee: Speech in Action, "Choric Interpretation" The Delta Kappa Gamma Bulletin, Summer, 1971 New Companion Series, grades 7-12 Galaxy Series, grades 7-12 Cutler, et al: Now Poetry

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POEMS FOR CHORAL READING

America for Me

'Tis fine to see the Old World, and
travel up and down
Among the famous palaces and cities of
renown,
To admire the crumbly castles and the
statues of the kings, --
But now I think I've had enough of
antiquated things.

So it's home again, and home again,
America for me!
My heart is turning home again, and
there I long to be,
In the land of youth and freedom
beyond the ocean bars,
Where the air is full of sunlight
and the flag is full of stars.

Oh, London is a man's town, there's
power in the air;
And Paris is a woman's town, with
flowers in her hair;
And it's sweet to dream in Venice, and
it's great to study Rome;
But when it comes to living there is
no place like home.

I like the German fir-woods, in green
battalions drilled;
I like the gardens of Versailles with
flashing fountains filled;
But, oh, to take your hand, my dear,
and ramble for a day
In the friendly western woodland where
Nature has her way!

I know that Europe's wonderful, yet
something seems to lack:
The Past is too much with her, and the
people looking back.
But the glory of the Present is to make
the Future free, --
We love our land for what she is and
what she is to be.

Oh, it's home again, and home again,
America for me!
I want a ship that's westward bound to
plough the rolling sea,
To the blessed Land of Room Enough
beyond the ocean bars,
Where the air is full of sunlight and
the flag is full of stars.

Henry van Dyke

Animal Crackers

Animal crackers, and cocoa to drink,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Christopher Morley

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

(p. 4 of 5) "Waiting for the Bridge" by Ogden Nash

THE NEGRO SPEAKS OF RIVERS
by Langston Hughes

I've known rivers:

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Other poems for choral reading:

- James Weldon Johnson: "The Creation"
- Walt Whitman: "I Hear America Singing"
- Vachel Lindsay: "The Congo"
- Carl Sandburg: "Jazz Fantasia"

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
WRITE a poem using your teacher's suggestions.	TELL each student to write a poem about what upsets him the most or what upsets the speaker named I, who can be an imaginary person. Instruct the students to write four lines only and that lines need not rhyme. However, all lines may rhyme, or the patterns a, b, a, b, or a, a, b, b, may be followed. Explain these rhyme schemes by giving examples.
USE whatever upsets I the most as your title.	TELL students to give their poems titles which tell what upsets them, such as "Bugs," "Long Hair," "Cafeteria Lines."
READ your poem to the class, or ask one of your classmates to read it.	ALLOW for oral presentations.
	RESOURCE: Dunning, et al: Poetry: Voices, Language, Form.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

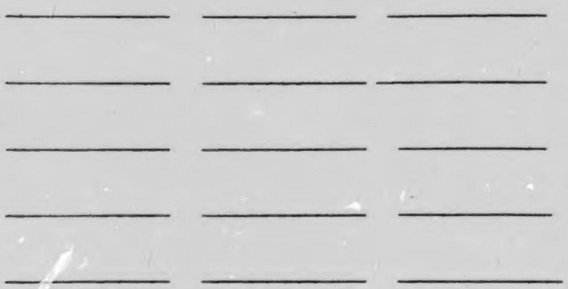
ACTIVITIES	TECHNIQUES
	ENCOURAGE students to express their thoughts in poetry by setting up a structured activity such as the following: MAKE up a set of four loosely related questions, such as the ones below: 1. Where are you sitting? 2. How do you feel? 3. What has happened recently? 4. What do you see?
ANSWER each question dictated by your teacher, following the given instructions.	DIRECT the students to supply the answers to the questions in four lines. Answers need not be in sentences. The smallness of the space allowed makes for some kind of condensation, and the relation of the four questions makes for some kind of idea-movement from line to line.
REVISE your writing if you wish by changing, adding, or omitting words to improve the meaning.	DICTATE the questions one at a time to the students as they supply the answers. Tell them they are merely to work with the idea at hand and to allow the idea to grow from one question to the next. Some examples of poems written by this method follow: Sitting in a bare green, hot and stuffy room I'm sleepy--not yet mentally awake A new class is in session. The scene below, is it real? I am floating on a cloud I feel as light as a feather The cloud is going down to fog And I see myself changed to weather. NOTE: Students may not be aware that they are writing a poem. Surprise them! This would be a good activity to break the reluctance of students toward trying to write a poem.

OBJECTIVE

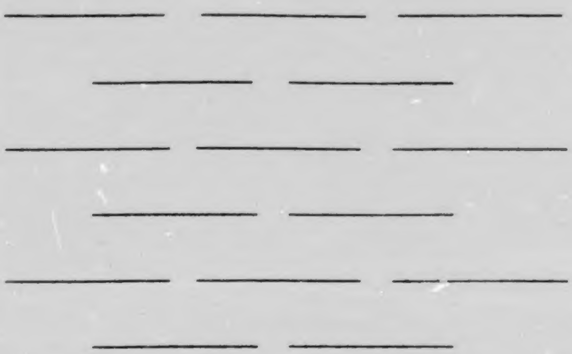
12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
WRITE a poem about any subject following the directions given by your teacher.	INSTRUCT the students to write in sentence form at least 25 words about anything--something silly, something mysterious, something beautiful, something they believe in. (For example: long hair, short skirts, little bugs, tall buildings, freedom)
	TELL the students to count their words and make sure they have at least 25 words.
	INSTRUCT them to draw a line through any words that are not needed or that are not important until there is a total of exactly 15 words left.
	SHOW the students the patterns for poems on page 2 of 2 and ask them to choose the pattern that seems to best fit the words that remain, one word in each blank. The words may be changed or rearranged as the students work, but the number of words must remain the same.
GIVE a title to your poem and copy it for presentation to your class, if you wish.	TELL them to change and rearrange the words until their poem sounds right to them, to give the poem a title, and then to copy it neatly.
	NOTE: Students could be instructed to illustrate their poems with original drawings, pictures from magazines or any other appropriate source. The pictures and poems could then be mounted and displayed in the room. Remember, however, that what a student writes sometimes reveals his secret thoughts. Students' writings should not be read or displayed without their consent.
	RESOURCE: Dunning, et al: Poetry: Voices, Language, Forms

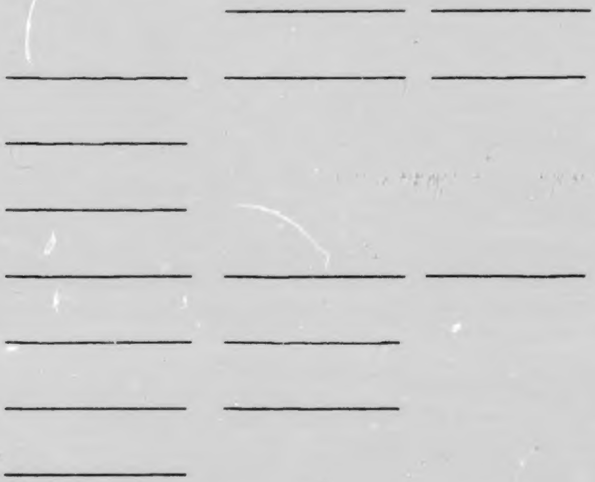
Pattern 1



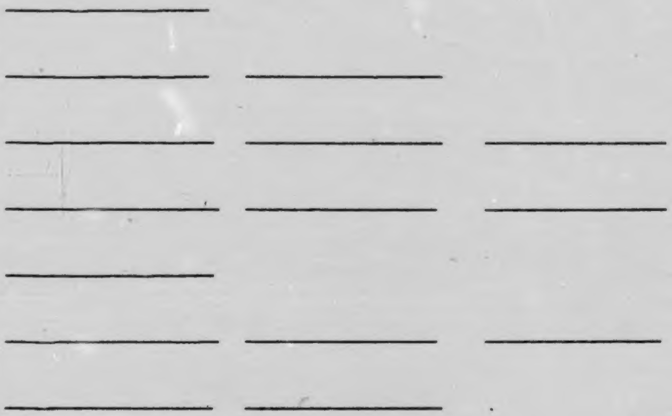
Pattern 2



Pattern 3



Pattern 4



OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	DULPLICATE samples of cinquains, very simple five-line poems to disbribute to the students. Some examples are given below:
READ each poem given you by your teacher and note any ways in which the poems seem to be alike in their form.	1. Trees Shady, bare Branching, blooming, growing They eat your kites. Trees 2. Football Rough, tough Run, block, tackle Very stern coach Crunch! 3. Bush Curly, natural Soft, spongy, brittle It's hard to handle Afro
	DISCUSS the form and content of the poem and guide students in understanding the method used in writing such poems:
CHECK one of the sample cinquains against the rules for writing a cinquain and determine if the sample follows all the rules correctly.	1. Write down a noun--a person, place, or thing 2. On the line below that, write two adjectives--words that describe the noun. Separate the two adjectives with a comma. 3. On the third line, write three verbs that tell what the noun on the first line does. Separate the verbs with commas. 4. On the fourth line, write a thought about the noun. A short phrase will do nicely. 5. For the fifth line, repeat the word written on the first line. Or write down a synonym or some other related word.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
WRITE several cinquains on any topics of interest to you following the guidelines set up by your teacher.	HAVE students suggest possible topics, words, or ideas for cinquains and then write three or four poems of their own.
	ENCOURAGE the students to work on their own but permit them to help each other if they wish.
LISTEN to the cinquains which your classmates have written and decide which are the best.	SELECT volunteers to read their poems to the class and decide which cinquains are the best.
FIND an appropriate picture to illustrate your poems.	ASK the students to bring in pictures from magazines or any other source to illustrate their work.
MOUNT your poem and picture neatly on a piece of construction paper.	INSTRUCT the students to copy and mount the poems and pictures on construction paper.
	DIVIDE the mounted poems into topics and display them on the bulletin board or some other area in the room. Some topics to suggest are people, love, war, peace, and ecology.
	RESOURCES: Cutler, ed.: Now Poetry

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
LISTEN as your teacher tells you about Japanese haiku and decide why it is becoming more popular in the United States.	INTRODUCE haiku by telling students about the origin of Japanese haiku. You could bring in pictures of Japan to help students understand the beauty of the country's sea and mountains. Ask students what topic much of Japanese poetry would probably be related to (nature). Haiku captures a moment when the poet responds emotionally to nature. In Japan the poet is the common man, not just the scholar. Everyone feels, reads, and composes poetry. Haiku began during the thirteenth century and reached its peak during the seventeenth century. Today it flourishes not only in Japan but also in the United States. Part of the reason for the popularity of haiku stems from its subtlety. Because haiku suggests rather than states, its meaning expands with every reading. The students will be interested that a seventeenth century haiku master manual Basho thought that poetic beauty could be found in unlovely objects. (You might relate this to today's theory of functional beauty.) Perhaps as a result of his influence, haiku relies on natural concrete words instead of poetic words. For basic English students the emotional impact of haiku should be stressed instead of its complexity.
READ the examples of haiku your teacher gives you and decide what guides the haiku writer should follow.	USE the examples given on page 3 of 3 to lead students to understand the following concepts about writing haiku: 1. Haiku consists of 17 syllables, five in the first line, seven in the second, and five in the third. (This gives you a good opportunity to review syllabication.) 2. It usually conveys an emotional reaction to nature. 3. A particular event causes the emotion. 4. It presents the event as happening now, not in the past.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
TELL what the word river makes you think of.	HELP students to understand the suggestive power of haiku by leading them to see that a single word, such as river, brings feelings and ideas to mind Write the word river on the chalkboard and ask students what the word makes them think about. Write their ideas on the chalkboard. They will probably respond with words, such as fishing, skiing, and swimming. Point out that haiku makes the reader think of more ideas than the word itself expresses.
	WRITE the paradigm for the haiku on the chalkboard and review the structure: Line 1: _ _ _ _ _ (5 syllables) Line 2: _ _ _ _ _ _ _ (7 syllables) Line 3: _ _ _ _ _ (5 syllables)
WRITE a haiku describing your feelings about any subject you wish.	ASK students to recall a special moment or a particular event which created for them a strong emotional reaction. Tell them to express their feelings in words which total just 17 syllables and to arrange them like the pattern on the chalkboard. Suggest that they may like to express their feelings about one of the seasons.
	NOTE: As a culminating activity, after students have written various types of verse, they may like to have a Poetry Fair. String a clothesline across the room and attach students' poems to the line with clothespins. Ask students to invite their friends from other classes and other teachers to read their poems. Try to have at least one poem from each student on display.
	RESOURCES: Cutler: Now Poetry Henderson: Haiku in English Literary Cavalcade, February, 1966

(p. 3 of 3) "Haiku" MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
	TEACH students to create poetry by using the diamante, a seven-line contrast poem which forms a diamond. Make a transparency and show these steps on the overhead projector or write them on the chalkboard: line 1 1 word: subject noun line 2 2 words: adjectives to modify the subject line 3 3 words: adjectives ending in -ing and -ed to modify the subject line 4 4 words: 2 nouns related to the subject noun, 2 nouns related to the opposite noun (on line 7) line 5 3 words: adjectives ending in -ing and -ed to modify the opposite noun line 6 2 words: adjectives to modify the opposite noun line 7 1 word: noun (opposite of the subject)
STUDY the directions for writing a seven-line poem in the form of a diamond. Ask questions when you do not understand the kind of word to use.	EXPLAIN the directions to the class. Emphasize that they must begin with two nouns, one for the first line and for the last line, that are opposite in meaning.
EXAMINE the example of the diamante. Tell how it follows the guide.	WRITE this example on the chalkboard and let students compare the poem with the directions: Car Shiny, new Cruising, stopping, revving Driver, friends, admirers, darers Racing, cornering, skidding Crumpled, bloody Wreck
CHOOSE opposite nouns for writing a diamante. Contribute your ideas for the appropriate words to use.	GIVE the class as starters a choice of opposite nouns, such as boy, girl; land, sea; and stranger, friend. Let them choose a pair from these examples or any others they suggest to write a diamante. Using the directions on the transparency as a guide, step by step, work with the class as they write the poem as a group. Write each line on the chalkboard as the class dictates.

OBJECTIVE

12. Show that you can express your thoughts and feelings in poetry or prose.

ACTIVITIES	TECHNIQUES
WRITE another diamante with the help of your teacher and classmates.	LET the class write several diamantes together, as long as the students are still motivated.
WRITE your own diamante.	TELL each student to write an original diamante.
READ your poem to the class. Listen to the poems of your classmates and decide which are the best and why.	LET the students read their poems aloud and decide which are the best. The best ones could be illustrated and put on the bulletin board or saved for display in a Poetry Fair.
	NOTE: Writing poetry in the diamante form provides an opportunity to study word choice and to review nouns and adjectives as well as to learn about participles. This form of poetry along with the cinquain, limerick, and haiku could be used periodically during the year as they relate to what the class is studying.
	RESOURCE: Cutler, et al: Now Poetry

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	USE incomplete anecdotes to help students to use logical reasoning and imagination to find missing facts. In advance make transparencies of these three anecdotes. 1. Mary went to town on a bus one Saturday to do some shopping. She got off the bus at a busy corner and walked into a large department store. She decided to take an elevator to the second floor and look at some hats. After trying on several hats, she started for an elevator, the doors of which were just opening. When Mary was about to step into the elevator, a woman ran toward her and shouted, "Stop!" 2. Jerry drove his car to the lake one day when he felt like swimming. He parked his car by the side of the lake, got our of the car, and jumped into the water. After about ten minutes he came out of the water. Just as he reached into his car for a towel, a policeman told him he was under arrest. 3. Amelia and her dog went down a pathway in the country on a sunny spring day. Two birds twittered in an apple tree. A breeze stirred the branches of the tree, and several blossoms fell to the ground. Suddenly a rabbit darted across the path in front of Amelia and her dog. Without pausing, Amelia and her dog proceeded down the path.
READ the story on the transparency. Tell what fact has been left out to account for the woman's behavior in the last sentence.	SHOW transparency 1 to the class. Tell them an important fact has been left out of the anecdote and that they are to decide on a fact which will account for the woman's behavior in the last sentence. Encourage them to use their imaginations. They will probably respond with such facts as (1) Mary forgot to pay for the hat on her head; (2) she had put another woman's hat on by mistake; or (3) she had dropped her purse and the woman was rushing to return it before the elevator doors closed.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
READ the story on the transparency. Tell what facts could have been left out to account for the policeman's action.	SHOW transparency 2 and ask the class to think of as many facts as they can to account for the policeman's action.
READ the story on the transparency. Write facts to explain why the dog did not chase the rabbit.	SHOW transparency 3 and ask each student to write as many facts as he can think of to explain why the dog did not chase the rabbit. Vary the technique by suggesting that the class brainstorm for ideas. They could also work in pairs or in small groups.
WORK in a group and write an incomplete anecdote.	DIVIDE students into groups and ask each group to make up an incomplete anecdote.
SUPPLY facts to account for the action in the last lines of your classmates' anecdotes.	ASK the class to supply the missing facts for the anecdotes the groups have written. The class could work together, or groups could trade anecdotes.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
LOOK at pictures of the country that is described in the story you are reading and tell whether or not you think the pictures help you to understand the story better.	HELP students to gain a better understanding of what they read by showing slides of the country or region which corresponds to the setting. Slides could be borrowed from students or teachers who have traveled in the country or region described in the story or poem. Persons who took the pictures might be asked to tell the class about the country and its people. Home movies and color prints could also be used. ENCOURAGE students to being in slides and pictures from places they have been that relate to their reading. Use from your own collection. SELECT stories from the anthologies or the novels for common study which have possibilities in relation to available sources of slides, pictures, or movies. Some suggestions are given below: Hawaii: Call It Courage Africa: "A Wind of Change," Focus England: "One Saturday Afternoon," Compass Mexico: "Tin Can," Compass Jamestown: "Jamestown, 1607," Accent U.S.A. Mojave Desert: "Trapped in the Desert," Adventures for Americans. Yellowstone Park: "Charley in Yellowstone," Adventures Ahead. Arizona: "Quiet Boy," Adventures for You. RESOURCES: New Companion Series, grades 7-12 Galaxy Series, grades 7-12 Novels for Common Study

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
STUDY the individual frames of the comic strip presented by your teacher and determine the order of the frames in reconstructing the story.	BEGIN the activity on following the sequence of events in a story by presenting in scrambled order the separate frames of a comic strip of about eight or ten frames from the Sunday edition of a newspaper. Use an opaque projector for presenting the comic strip. Have students determine the proper order of events in the story and direct you in rearranging the frames to reconstruct the proper order of events. Repeat the procedure using a second comic strip if interest can be sustained.
WRITE a story that is a few sentences long. Then recopy the sentences out of order, and exchange papers. Take the paper you receive and rearrange the sentences in their time order. Check your arrangement with the writer of the story.	HAVE the students each write a story that is a few sentences long. Then have them recopy the sentences, out of order, and exchange papers. Students should then rearrange the sentences they receive and put them in their proper order.
BRING to class a news story of several paragraphs. Cut it into several parts between paragraphs, exchange stories with another student, and try to rearrange the parts in their proper order.	HAVE students bring to class news stories of several paragraphs from papers. Instruct them to cut their story into several parts between paragraphs, and trade articles with each other. The students should then try to rearrange the parts of the story in their proper order. NOTE: This activity might provide a "lead-in" for the reading of a literature selection with an involved plot or one containing a flashback. RESOURCES: Comic Strips Newspapers Countdown: Scope Study Skills, I

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
WRITE a headline like a newspaper headline for the selection you have just read.	HELP the students to develop *skill in finding and expressing main ideas* by having them practice writing headlines for selections, as though they were preparing the selections for a newspaper. Newspapers should be available to the students and headlines discussed before presenting this activity. Paragraph selections from history or science texts will provide effective exercises before using selections from the anthologies.
REWRITE the poem you have just read, as though you are writing a newspaper account of what has happened in the poem.	HAVE the students rewrite selected narrative poems, as though they are writing a newspaper account of the incident. Ask students to read their accounts and the class to judge whether the events of each account follow the events stated in the poem.
REWRITE this list, putting the events or ideas in the order in which they occurred in the selection you have read.	FOLLOW silent reading by giving the students a list of the major events or ideas in the selection in scrambled order, using the chalkboard, the overhead projector, or mimeographed sheets.
	RESOURCES: *New Companion Series*, Grades 7-12 *Galaxy Series*, Grades 7-12

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
REVIEW the short stories you have read and choose one to act out.	BEGIN the activity on dramatizing a short story by asking students to review individually the short stories which they have read and studied as a class.
	DIVIDE the class into two groups to compete with one another. Have each group appoint a chairman and two script writers. Each member of the group should have the opportunity to contribute his ideas. If the groups are too large, divide the class into smaller groups.
	ALLOW the members of each group to choose the story that they would like to dramatize. If two groups should choose the same story, do not insist upon a change. This might increase competition. Have each group keep its progress confidential from the other.
DETERMINE in your group the best way to dramatize the story. Make suggestions to the script writers, who will write the "play" for acting.	ENCOURAGE the use of props, costumes, music, and sound effects. Arrange for students to use the auditorium stage, if they wish, for production and rehearsal.
	SUGGEST that the players not restrict themselves only to the portrayal of story characters. Some might also portray objects which are important in the development of the plot.
	PROVIDE as much freedom as possible in the preparation of the productions.
TAKE PART in the dramatic production of the story your group has prepared.	PLAN for the finished production to be presented on a stage, if possible. One group will be the audience for the other group that is presenting its story.
	TAPE the productions on video tape if arrangements can be made.
	NOTE: If the auditorium stage is not available, try to reserve the stage area in your school cafeteria, chorus room, or band room. However, an area in the classroom can always be used effectively.

OBJECTIVE

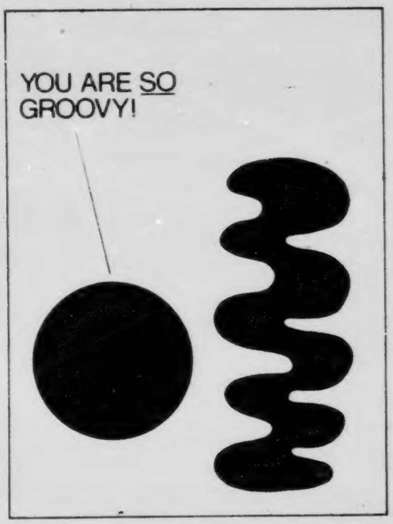
13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
DRAW a "shapetoon," using one of the captions written on the chalkboard, or make up your own caption.	ASK students to make up a situation in which shapes talk and react to one another. Ask them to draw the picture, using the shapes to suggest the feelings or actions of the message (the caption); to make them humorous. Explain that the representation of people or objects by using shapes is called a "shapetoon." They may draw the shapes or make them of construction paper.
	DEMONSTRATE "shapetoons" for the students by making copies of those illustrated on page 2 of 2. It might be effective to use black and white construction paper and to omit the caption on one or two. Ask students to supply the caption and then tell them the caption used on the original.
	WRITE the following captions on the chalkboard as suggestions for illustration: Why don't you settle down? They're a perfect couple. She's got a soft heart. He's such a square. You're not so hot!
COVER your caption and ask the class to make up a caption to fit your drawing.	DIVIDE the class into two groups. In turn, have the students in one group cover their captions and show only the drawings, while the other group supplies the caption. Then ask the latter group to show their drawings, keeping the captions covered. Did the "shapetoon-er" communicate his message?
	NOTE: The purpose of this activity is not only understanding meaning but also using creativity. These "shapetoons" make an attractive bulletin board. Posting their drawings or consturctions will help to give the students a feeling of success in their work. If your school has a display case, for which each department is periodically responsible, these students will be greatly encouraged by seeing their work displayed there.

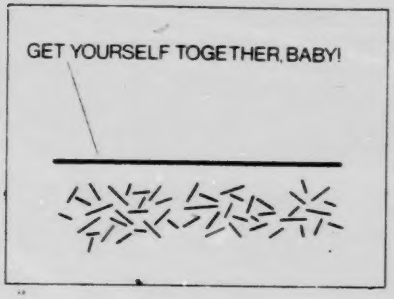
SHAPETOONS

The following shapetoons created by high school students in Rutherford, North Carolina, appeared in the March 22, 1971 issue of SCOPE.

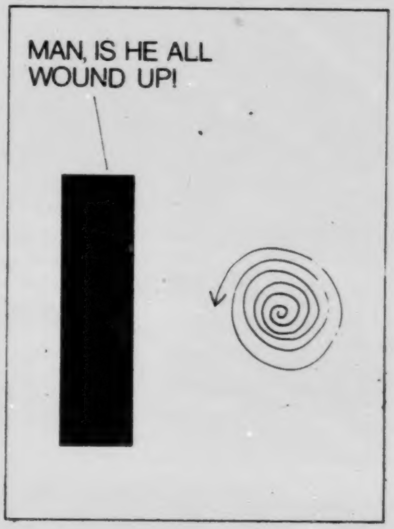
By Ronald Simpson


YOU ARE SO GROOVY!

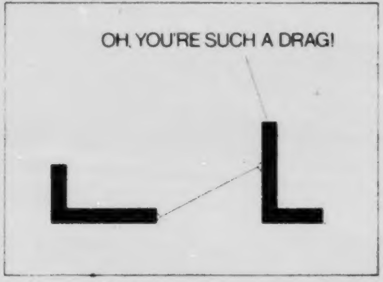
By Terry Hamilton


GET YOURSELF TOGETHER, BABY!

By Ernest Blonton


MAN, IS HE ALL WOUND UP!

By Rickie Spacks


OH, YOU'RE SUCH A DRAG!

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES

TAKE part in the exercises your teacher describes; then tell how each experience makes you feel. Try to become more aware of your feelings and reactions.

TECHNIQUES

USE these awareness exercises to introduce reading poetry. Help the students to see that experiencing a feeling or sensation increases understanding and enjoyment of poetry.

1. POUNDING
   ASK several students to bring in pillows or cushions ahead of time. Tell a few students at a time to pound on the pillows. How does it make them feel? Does it relieve tension? Is it tiring?

2. YELLING
   TELL students to yell, as loudly as they can, anything, such as their names, boyfriend or girlfriend's name, their feelings, or numbers. (You should warn the teachers in the rooms next to you!)

3. DEEP-BREATHING
   ASK students to stand, and as you count, take a deep-breathing exercise with their eyes closed. Tell them to breathe as deeply as they can. Ask them how increased oxygen makes them feel. What would the breathing look like inside the body?

4. FEELING HANDS
   TELL each student to feel his right hand with his left. What do the hands feel like? Is one more sensitive than the other? Have them reverse hands.

5. WASHING HANDS
   BRING a box of sand or salt and a cooler of ice to class. Ask students to wash their hands in each and notice the different sensations.

6. HEARING
   TELL students to close their eyes. How many different sounds can they hear?

7. TASTING
   INSTRUCT students to close their eyes and taste a slice of lemon, eat a carrot stick, and suck on a piece of peppermint candy. How do the tastes differ? the textures?

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
DESCRIBE your reactions to the poems your teacher reads. Show how each poem has meaning because of its appeal to your sense of touch, sight, sound, taste, and/or smell.	READ poems to the class which appeal to the emotions aroused through the senses. Use selections from the students' anthologies or such collections of poetry as *Reflections on a Gift of Watermelon Pickle*. . . . "Millions of Strawberries" from this collection appeals to the senses most effectively. RESOURCES: Pfeiffer and Jones: *A Handbook of Structural Experiences for Human Relations Training*, Vol. I. *New Companion Series*, grades 7-12. *Galaxy Series*, grades 7-12. Dunning, et al: *Reflections on a Gift of Watermelon Pickle*. . . .

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
WRITE as many answers as you can to the question, "What are the loveliest things you know?" Use words that appeal to the five senses.	USE this technique to help students in understanding poetry better by being able to express their own sensitivities in descriptive words: Ask students to write as many answers as they can to the question, "What are the loveliest things you know?" Remind them that they become aware of "lovely things" through the five senses of touch, sight, sound, taste, and smell. Carefully explain that "lovely" in this statement means the things that give pleasure and enjoyment. Suggest that adjectives and adverbs give meaning to the things the student names by describing the sensation he feels; for example: a red, juicy piece of watermelon the thud of a baseball hitting a catcher's mitt the sun shining on Joe's long blonde hair the squish of mud between bare toes.
SHARE with the class your list of things that appeal to you.	PROVIDE time for students to share their lists of "lovely things."
LISTEN to the poems your teacher reads. Tell what words and phrases appeal to the senses. Tell how these sensory words add meaning to the poetry.	READ to the class a number of examples of haiku and other short poems which create images through the senses.
WRITE your own short poem. Center your poem around one of the phrases on your list. Do not give a title to your poem.	ASK students to write their own haiku or other type of short poem, using one of the phrases from their list as an embryo. Tell them not to give a title to their poems. (You will need to give students instructions for writing the haiku or to review the form. Provide a first line for group completion. Emphasis in this activity is on picturesque language and comprehension of the student-written poems, not on form.)
READ your poem to the class and listen to the poems of your classmates. Choose the best ones.	ASK students to share their poems and choose the best ones.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	MAKE copies of the best poems and give each student a copy. (Nothing pleases a basic student more than seeing his work and name in print.)
READ the poems written by your classmates. Note the descriptive words; then write a title for each of the poems.	USE the students' poems to reinforce reading skills by having them write a title for each poem. This activity will emphasize reading for the main idea. Determine whether the titles assigned each poem agree with the author's intentions. Why or why not?
READ your poem into a recorder with the expression you think best suits what you have written. Use the title you think best describes the main idea.	ASK students to tape their own poems on a cassette or tape recorder. Encourage them to use expression and to use pauses effectively.
LISTEN to the poems on the tape. Tell which ones are read the best and why.	PLAY back each recording of the poems. Have students evaluate the readings.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	USE this techinque to promote an understanding of symbols before the study of a story or poem which involves symbolic language. Through inductive questioning lead students to realize that letters stand for sounds but words represent objects and ideas; for example, flag for country, black cat for bad luck.
TRY to think of as many objects as you can which stand for ideas.	DRAW from the students other types of symbols with which they come in contact in everyday situations; for example, a handshake, a dove, a heart, a peace sign.
FIGURE out which letters of the alphabet the code stands for. WRITE the decoded message below the dots and dashes.	DISTRIBUTE copies of the Morse Code along with a message to be decoded, or use the overhead projector instead of mimeographed sheets. (Care should be taken in spacing the dots and dashes so that the students will not be confused as to where one word stops and the other begins. A possible follow-up exercise would be to have students send each other messages to decode.)

The Morse Code

a	• —	n	— •
b	— • • •	o	— — —
c	— • — •	p	• — — •
d	— • •	q	— — • —
e	•	r	• — •
f	• • — •	s	• • •
g	— — •	t	—
h	• • • •	u	• • —
i	• •	v	• • • —
j	• — — —	w	• — —
k	— • —	x	— • • —
l	• — • •	y	— • — —
m	— —	z	— — • •

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	NOTE: These assignments are, of course, pre-reading activities. What students learn should be immediately transferred to the understanding of symbols in a story and then to symbols in a poem. Choose selections from the anthology the class is using. RESOURCES: Conlin Series Galaxy Series New Companion Series AEP Understanding Language Series

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OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity on color symbolism by mentioning that people deliberately use certain colors to communicate feelings, moods, and messages.
CHOOSE a color from the list on the chalkboard and then write the names of several items, objects, or things that remind you of this color.	WRITE a word list of colors on the board and ask each student to choose one color to focus on individually.
	ASK students to associate the color they choose with familiar objects, items, or things (tangible) of that color and write the names of the objects, such as red--stoplight, blood, red dress, flag, fire engine, red rose; green--leaves, grass.
SHARE your list with the class by reading it to the class when called on. Be prepared to tell how seeing each object makes you feel.	LEAD students to discover that several objects or items of the same color may suggest a common reaction or emotion in the viewer, such as red (stoplight, blood, red dress) suggests strong emotion: danger, anger, passion.
WRITE a few phrases or sentences that use the name of the color to suggest an emotion.	DIRECT students to write a few phrases or sentences that use the name of the color they have chosen to suggest an emotion. Provide dictionaries and suggest that they look up words that contain the name of the color, if they wish.
	ALLOW students to present their findings orally to the class. Look for and discuss phrases, such as green with envy, green troops; sad and blue, blue Monday. Lead students to see that colors can be richly suggestive, as in art and literature.
LISTEN for the colors used in the song you will hear.	PLAY a recording of the song "My Coloring Book" (Barbra Streisand) and allow students to hear examples in song of the phrases they have been studying. Instead you might show the film Hailstones and Halibut Bones which is available from the Instructional Materials Center.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
READ the selection assigned by your teacher. Tell what you think gold stands for.	ASSIGN for reading and study a poem or story that contains color symbolism, such as "Nothing Gold Can Stay" by Robert Frost. Nature's first green is gold, Her hardest hue to hold. Her early leaf's a flower; But only so an hour. Then leaf subsides to leaf. So Eden sank to grief, So dawn goes down to day. Nothing gold can stay. Gold may be a symbol for "countless moments and feelings." RESOURCES: Sohn and Tyre: Frost: The Poet and His Poetry Recording: "My Coloring Book," in The Second Barbra Streisand Album (Columbia) Film: Hailstones and Halibut Bones

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	USE the following techniques to help students understand figures of speech so that they can read with improved comprehension. After the students have made up their own figures of speech, they may be better able to understand idiomatic language. With the students of basic English, however, the terms for the figures of speech are not important.
SUGGEST different ways to finish the sentence on the chalkboard.	1. SIMILES Use the brainstorming technique to motivate students to write similes. Write on the chalkboard, "The night was as quiet as . . . ." Tell the students that in brainstorming a person only talks if he wants to contribute an idea. Write all responses on the chalkboard, encouraging students to give an idea even if they think it is silly. If the students are slow responding, give an example, such as "The night was as quiet as a butterfly's sigh."
TELL what images the comparisons on the chalkboard make you see in your mind or understand about the qualities of the thing described.	TELL students that writers often use comparisons with like or as, just as they have done. Lead students to see that figures of speech help to create images in the reader's mind and to define the qualities of the object or person described.
FINISH the sentence given to your group in as many different ways as you can. When you finish, choose the two best comparisons.	VARY this technique by dividing students into groups of three. Give each group different starters, such as "The soldier was as lonely as . . ." or "The engine ran as smoothly . . . ." Tell each group to think of as many comparisons as they can. After the groups have brainstormed for about five minutes, tell each group to choose two or three or their best comparison (similes).
TELL why each comparison is good.	WRITE on a transparency sheet or the chalkboard the best comparisons from each group. Lead students to discover why each is good. Is it original? Does it make the reader see a picture in his mind? Does he understand better the qualities of the thing described?

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
MATCH the animal and the quality usually associated with it.	2. METAPHORS Use this exercise to help students understand comparisons by the use of metaphors. Write the following two lists on the chalkboard and ask students to match the animal and the characteristic associated with it.

Animals	Characteristics
ant	proud
bee	greedy
cat	slippery
fox	graceful
lamb	industrious
mouse	quiet
ox	busy
deer	strong
pig	sly
eel	sleek
peacock	wise
owl	meek

ACTIVITIES	TECHNIQUES
GIVE examples of people who might be compared to an owl.	EXPLAIN that people are often compared to an animal when they have a characteristic associated with that animal. Ask students to give examples of people who might be compared to an owl because they are wise; for instance, a judge known for his fairness and wisdom.
ACT out with one other person a situation in which a person shows the quality usually associated with the animal assigned to you.	DIVIDE students into pairs. Assign each pair an animal from the list on the chalkboard. Tell them to act out a situation in which a person reveals the characteristic associated with the animal assigned to them. Allow students time to think of a situation and to practive acting it out. The pair assigned a fox might act out a boy looking over the shoulder of someone writing a letter (sly).
THINK of a sentence to describe the main character in each scene presented. Compare the character to an animal.	ASK the class after the presentation of each scene to give a sentence describing the main character by using the name of an animal. Again, the term metaphor does not have to be mentioned. Write the sentence on the chalkboard as the class dictates.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	TELL students they have written a type of comparison that writers often use. Write the following metaphors on the chalkboard and help students to discover what is similar about the two persons or things compared and to see why the comparison is good:
READ the sentences on the chalkboard. Tell what two things are compared in each sentence and how they are similar.	a. A talkative person is a popcorn popper constantly sputtering. b. A pen is a sword. c. The wind is a ghost dancing.
DISCOVER three types of meanings a word can have.	3. SYMBOL Use the sentences below to help students distinguish between a literal statement, a metaphor, and a symbol. Students of basic English often have problems with comprehension because they cannot distinguish between literal and figurative language. Through inductive questioning guide students to understand that sometimes a word means only what it is (literal statement), sometimes a word means something else than what it is (metaphor), and sometimes a word means what it is and something more besides (symbol).
	WRITE the following sentences on the chalkboard: a. A shaggy dog was rubbing its back against a white picket fence. b. Some dirty dog stole my wallet at the party. c. You cannot teach an old dog new tricks.
TELL what the word dog means in the three sentences on the chalkboard.	ASK students if the word dog means the same thing in all three sentences. Lead them to discover that in sentence (a) the writer is talking about nothing but a dog (a literal statement); in sentence (b) the writer is not talking about a dog at all (a metaphor); and in sentence (c) the writer is talking not only about dogs but also about living creatures of any species (a symbol).

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
READ the sentences on the chalkboard, and tell if they mean what they say or if they mean something more.	WRITE more sentences on the chalkboard like (a), (b), and (c) and let students decide if they are literal or not. If they are not literal, what did the writer mean?
GIVE examples of expressions you use or hear often that exaggerate what you mean.	4. HYPERBOLE Write several expressions on the chalkboard to help students understand overstatement (hyperbole). Examples might be expressions such as "If I don't see Joe tonight, I'll die"; "I'm starved!"; "Millions of people were at the game." Ask students to give other examples of expressions they use which illustrate overstatement. (Reinforce simile and metaphor by asking students to give examples of commonly used expressions. Also, you might include how in conversation people often use understatement.)
TELL why the comparisons in the comic strip do not fully represent what the speaker means.	5. USE the comic strip on pages 6 and 7 of 7 to lead students to see how overworked figures of speech lose their effectiveness and become cliches.
	WRITE the following sentences on the chalkboard, plus similar ones: a. My father was usually on top of the world when he brought home the bacon. b. The last day of Congress the Senators were as busy as bees finishing up last details. c. Table tennis is a good game for young people; but when you are as blind as a bat, it is a horse of a different color.
TELL what comparisons and exaggerations you see on the chalkboard.	LET the students identify the cliches. Underline the phrases as the students recognize them.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
REWRITE the sentences on the chalkboard. Change the over-used expressions to fresh and different ways of stating what is meant.	DIVIDE the students into pairs. Ask each pair to rewrite the sentences, changing the cliches into effective figures of speech. Collect each pair's sentences.
READ the revisions under each original sentence. Tell which you think are the best.	DITTO the original sentences and under each one list the sentences written by each pair. Ask the students to decide which revisions are best. Help them to look for originality and good verbs and adjectives.
LOOK for comparisons and over-statements in your reading. Tell what each expression really means.	FIND examples of similes, metaphors, and exaggeration in the students' anthology. Ask students to identify each and decide what each means.
	RESOURCES: Galaxy Series, grades 7-12 New Companion Series, grades 7-12

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 6 of 7) - cartoons
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OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
	INTRODUCE the development of reading skills concerned with the understanding of symbolic or figurative language by pointing out that we have little difficulty reading "between the lines" in letters, especially love letters. However, when we read stories or poems we frequently are unable to read beyond the literal level.
	WRITE the following lines on the chalkboard: Two stubborn beaks of equal strength Can stretch a worm to any length.
DRAW a picture to show what the poem written on the chalkboard means to you.	ASK students to draw a picture, illustrating the meaning of the poem.
TELL which pictures you think best explains the poem, and give reasons for your choice.	COLLECT the pictures; and, while displaying them to the class, encourage evaluations of the interpretations. Some pictures will represent literal reading, depicting, for example, two chickens pulling at a worm. Others, however, may present a deeper meaning, such as a teenager with the mother pulling an arm in one direction while the father pulls the other arm in the opposite direction. Or a teenager might be pictured with homework on one hand and a favorite television program on the other. If none of the pictures represent a level other than the literal, lead the class, through inductive questioning, to discover deeper levels of meaning related to conflict, the theme of the poem.
	NOTE: Place a copy of the poem on the bulletin board and place pictures that best represent the meaning of the poem around the poem. This will help students to feel some measure of success.

OBJECTIVE

13. Show that you understand the meaning of what you read.

ACTIVITIES	TECHNIQUES
DRAW a picture, or use cut-outs from magazines to make a collage or poster. Quote several lines at the bottom of the picture or poster to show what part of the story or poem you are illustrating.	ENCOURAGE students to communicate the meaning they have found in a story or a poem by asking them to illustrate an incident or a mood.
MAKE a book jacket to illustrate a poem or a story you have enjoyed reading.	OR ASK students to make a book jacket, illustrating a poem or a story. For this activity, a model "blurb" should be discussed as a special kind of summary which appears on the back of most book jackets. For this kind of summary students should keep in mind that the audience to whom they will address their comments is John Q. Public and that the purpose of what they write is to sell the book.
ACT out a part of a story or poem you have read.	OR ASK students to dramatize a vivid incident from a story or a narrative poem.
	NOTE: Posters, collages, drawings, and book jackets which best illustrate meanings found in stories and poems might be displayed in the classroom. Recognizing students' achievements in this manner may encourage more careful reading.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
	INTRODUCE writing a description by presenting on an overhead projector a short descriptive paragraph with words and phrases omitted, such as the following: The first student to enter the classroom was a (1)________ looking boy wearing a (2)________. His sweater was (3)________ and had stripes on the arm, making him seem like (4)________. He smiled (5)________ at the teacher and sat down in the chair by the (6)________. When I saw him pull out a (7)________, I was sure he would (8)________. He was the (9)________-est boy I had ever seen. Suddenly, he jumped up and rushed to (10)________ before I had a chance to (11)________; and for a minute he looked like (12)________. I'm sure the teacher thought he was (13)________; and , for my part I was sure he was (14)________. Anyway, it was certainly the most (15)________ thing I had ever seen. (AEP Teacher's Guide.)
WRITE the words you think best complete the paragraph presented on the prejection screen. Read your paper aloud when requested to do so by your teacher.	ALLOW time for students to complete the sentences. Then, have individuals read their paragraphs to the class. Ask students which paragraphs are most exciting and see if they can discover reasons why some paragraphs are more effective than others. This is the time to emphasize the choice of vivid diction.
	USE another technique which involves the selection of a particular mood for a description. Ask students to choose words that fit the mood which has been decided upon. This technique would allow more opportunity for individual styles.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
CHOOSE a picture from those presented; and describe it in writing, according to your teacher's instructions.	PRESENT for student selection a variety of colorful pictures which may be easily described. After each student has chosen a picture, have him describe it in writing, keeping in mind the following: 1. a predominant mood 2. a plan for describing (left to right, background to foreground) 3. the use of the present tense only (Remember that the picture is.)
LISTEN to the paragraphs and match them with the pictures your classmates are describing.	COLLECT the pictures and the descriptive paragraphs, and display the pictures on the bulletin board. Have students read their paragraphs orally while their classmates listen carefully in order to match the paragraphs with the appropriate pictures.
REVISE your paragraph if it could not be matched with the picture you described.	HAVE students whose paragraphs could not be easily matched with the pictures they described, revise their writing in light of their classmates' comments.

NOTE: To emphasize comprehensive listening, you might select pictures of one type only; i. e., football games or seascapes or city street scenes.

RESOURCES:

AEP Senior Challenges Teacher's Guide, December, 1967.

Pictures clipped from magazines

Conlin Series

Galaxy Series

New Companion Series

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OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
DRAW a picture of a "creepy critter."	ASK students to draw a picture of a "creepy critter." Do not give your ideas about a "creepy critter." Leave students to use their imaginations, emphasizing that the quality of the drawing is not the point of the assignment.
WRITE a description of your picture.	THEN ASK them to write a description of the "creepy critter" which they have drawn.
IDENTIFY the pictures by the descriptions.	POST the pictures where they can be seen by all the students; then read the descriptions while the class matches the description read to one of the pictures. If over 50% of the class identifies the picture from the description, the "artist" receives a C; over 75%, B; and over 90%, A. Students should be told the rules of the game before beginning to write their descriptions.
TELL how you might have made your description better fit your drawing.	DISCUSS the descriptions, leading the students themselves to tell how they might improve upon their descriptions. NOTE: Some students who are reluctant to write because it is hard work or because they have a handwriting problem may be helped by the novelty of using a typewriter. Perhaps a typewriter can be made available to students (who do not take typing) through your efforts.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
	INSTRUCT students that this exercise involves being able to describe effectively an object that they see before them.
VOLUNTEER to take part in the exercise described by your teacher.	ASK for a volunteer to keep his eyes closed during the exercise.
	SELECT another volunteer to go to the chalkboard and draw a picture of any object he chooses.
WRITE several sentences describing the object on the chalkboard.	TELL the students to write several sentences describing the object on the chalkboard.
	ERASE the chalkboard.
	ASK the student who kept his eyes closed during the activity to go to the chalkboard.
	SELECT a student to read his description while the student at the board attempts to draw what is being described. If one reading of the description is insufficient, allow for one more reading. Have other papers read until, hopefully, the description read will match well the drawing. Point out to the class the importance of details in writing a clear description.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
SELECT an object in your classroom which is interesting to you.	DIRECT each student to locate an object in the room which interests him. A number of objects, such as a stapler or a can opener might be provided in addition to the usual classroom furnishings.
LOOK at your object through the "telescope" you have made and tell the details of what you see without naming the object.	TELL students to make a "telescope" by rolling a sheet of paper into a cone and to look at the object selected through the cone, noticing closely all details that they will need to describe the object. POINT OUT to students that by looking through their "telescopes" they have framed the object and that in this way their area of perception has been limited, excluding all other objects in the room.
NAME the objects your classmates describe.	EMPHASIZE that details make vivid descriptions and give illustrations of how imagery is altered through the use of color-words, motion-words, and other types of words. VARY this activity by asking students to stick a hole in a piece of paper. Tell them to look around the room, then to look through the hole and move the paper until one small part of the room or an object is framed, such as someone's hand.
WRITE a description giving the details necessary for your audience to form an accurate mental picture of the object.	HAVE students write a description of the framed object and test the adequacy of their descriptions by reading their sentences or paragraphs to the class. Do not identify the writer of the description; however, if his description is good, he most likely will identify himself.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity by having several gift-wrapped packages on display.
TAKE part in the discussion about gifts.	ASK the students questions that will lead to a discussion about whether they like to give gifts, receive gifts, buy gifts, and about how they choose gifts for others.
DESCRIBE a gift you have received.	DISCUSS with the students favorite gifts they have received.
WRITE a short description of a gift, and exchange it with another student.	TELL the students to write a short paragraph describing their favorite gift or some gift they particularly want. When they have completed their paragraphs, ask them to exchange papers.
WRITE a thank-you note to the person from whom you received the gift.	ASK each student to pretend that he has actually received the gift described in the paper his classmate has written. Then have each student write a thank-you note.
	NOTE: This is an appropriate time to teach students the importance of graciousness, sincerity, and specificity in a thank-you note.

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OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
	SHARPEN students' senses with there pre-writing activities, leading to learning how to write a description.
GUESS what the object is by feeling it while you are blindfolded.	1. FEELIES: Bring in several objects and see if blind-folded students can guess what they are and what they are made of by just feeling them. To make the game more difficult, camouflage items such as oatmeal or Silly Putty, by placing them in a plastic bag.
GUESS what the material is by smelling it while you are blindfolded.	2. SMELLIES: Again blindfold a student and have him identify objects by smelling them. Use such substances as rubber cement and mustard. To make this activity more difficult, let a student try to recognize two or more odors when they are combined.
GUESS what you are tasting while you are blindfolded.	3. TASTIES: Have blindfolded students try to identify different types of soft drinks, fruits, or other foods by taste alone. (It will be necessary for the student to hold his nose and have someone put the food in his mouth.) Then let them use both taste and smell.
GUESS what noise you hear while you are blindfolded.	4. HEARIES: Have blindfolded students identify noises such as paper crunching, the rustle of paper clips, and a pencil pinging on glass.
WRITE a description of an object of your choice, giving special attention to details which you can identify through your senses. NAME the objects described by your classmates.	POINT OUT to students that these "games" are intended to sharpen their senses. Have them write a description after applying one or more of these activities to an object of their choice as pre-writing preparation. Then have each student write a complete description of the object. Test the effectiveness of the description. Can the class identify the object described?
	RESOURCE: READ, October 1, 1967

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
	INTRODUCE writing with sensory details by writing on the chalkboard a list of places where students often go: the cafeteria, movie theater, and the discount store.
WRITE a paragraph describing one of the places listed on the chalkboard.	TELL students to select one place and to describe it in one paragraph.
LISTEN to the paragraphs read by your teacher. Give reasons why some of them are dull.	SELECT various students' paragraphs (do not identify the student) to read to the class. Select paragraphs which illustrate uninteresting, dull descriptions. Lead students to see that most of the paragraphs are dull because they are too general. They lack details which appeal to the senses. Put these paragraphs in their cumulative composition folders to compare with later attempts at writing vivid descriptions.
MAKE a "sense chart" for the place you described in your paragraph. Use the chart on the chalkboard as a guide.	TELL students, as the next step, to make a sensory chart for the place they described. Put the model on the chalkboard. (See p. 2 of 2)
WRITE a paragraph, using your "sense chart" to help you describe the location you have chosen.	HAVE students write on the following day a new paragraph, using the sense chart to help describe the location.
COMPARE your first paragraph with the second one that you based on your "sense chart."	LET students refer to the first paragraphs in their folders. Have several students read both paragraphs aloud to help students see the improvement when sensory details are used. Ask questions which will lead students to the awareness of effective details.
	NOTE: Each student should have a folder for his writing in the filing cabinet to hold the cumulative record of his writing. His folder will help him see his improvement throughout the year and will be an aid to you in evaluating his progress.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

During these activities you will have the opportunity to reinforce the grammatical concept of adverbial and adjectival modifiers.

RESOURCES:

Conlin Series

Galaxy Series

New Companion Series

OBSERVATION CHART ("SENSE CHART")

Place: Dime Store

Time: Wed. p. m.

Things I Saw	Things I Heard	Things I Smelled	Things I Touched
gleam of glass counters	the zing of the cash register	warm roasted peanuts	smooth, soft wax candles
	the rattle of a toy machine gun	cheap perfume	cold padlocks at the hardware counter

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
TELL how you were aware of your five senses as you entered the classroom.	HELP students to develop awareness of the five senses by bombarding all five senses as they enter the classroom. Beatle music could be played and crepe paper strung across the room. Pass out chocolate kisses and then small pieces of material for them to feel. For smell, spray the room with a spice room deodorizer.
TELL about incidences of appeal to your five senses in daily life.	LEAD students through discussion to discover the importance of the senses in daily life, especially in the commercial world.
MAKE a collage from magazine advertisements. Let the collage show how the advertisements appeal to the senses.	USE magazine advertisements to explore how advertising appeals to the five senses. Students might work in pairs to make collages from advertisements.
PRESENT your collage to the class. Tell what the collages of your classmates show about sense appeal in advertisements.	LET the students present their collages. Ask the class what each one tells about the senses and how manufacturers seek to appeal to the senses.
FEEL an object when you are blindfolded and describe what it feels like. Do not name the object.	DEVELOP the sense of touch by blindfolding several students and asking them to describe the objects they feel without naming them.
GIVE a report on how sound directors create sounds, or listen to the report of a classmate.	DEVELOP the sense of sound by recording sounds on tape. Let one student in advance go to the library and find out how sound directors for TV and motion pictures simulate various sounds. After the student's report, ask students to bring to class various objects, such as metal spoons, to create as many sounds as possible, using the techniques of sound directors and their own originality. Tape the sounds created.
BRING in objects which can be used to create sounds.	
CREATE as many sounds as possible with the objects brought to class.	

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
LISTEN to the tape of the sounds you created. Tell what the sounds make you think of.	PLAY the tape to the class and let them decide what each sound makes them think of.
STUDY the paintings your teacher shows you. Tell how the artists use shape, perspective, texture, and color to show a mood or a meaning. Tell what the artists are trying to communicate.	DEVELOP the sense of sight by showing reproductions or slides of famous paintings. Lead the students to see how the elements of shape, perspective, design, texture, and color convey meaning. (Many students will be familiar with these terms from art class.) Some paintings which have special appeal are listed below: Coney Island, Red Grooms The Fortune Teller, Georges de la Tour Hide and Seek, Pavel Tchelitchew Evening, Edward Munch Spring, Ben Shahn That Gentleman, Andrew Wyeth The Royal Family, Marisol Self Portrait, Paul Gauguin The Engineer Heartfield, George Grosz The Persistence of Memory, Salvador Dali Three Pairs of Shoes, Vincent Van Gogh. The Shriek, Edward Munch Many of these paintings are available from the Instructional Materials Center; others are readily available in art books. The opaque projector could be used if a painting can be found only in a book.
WRITE a description of your favorite place, real or imaginary. Make the reader experience being there by appealing to his five senses.	CULMINATE the unit by assigning students to write a description which appeals to the five senses. Ask students to describe their favorite spot, the place they would like to run away to, or other places they may suggest. The description can be real or imaginary. Emphasize that all five senses should be used in writing the description so that the reader can almost experience being there.
	RESOURCES: "Teaching Tips," Scholastic Teacher. Reproductions of paintings (Instructional Materials Center)

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
TAKE part in acting out a happening.	GIVE directions for the following pantomime activity to provide subject content for a descriptive paragraph: 1. Tell one student to perform an action that is ordinarily done in a particular place, such as holding onto the back of a seat in a crowded bus. 2. As soon as another student understands what is going on, he joins the scene and starts doing something else which happens in this same place, such as reading a newspaper. 3. Stop the scene when about eight students are acting or when participation slackens appreciably.
WRITE a paragraph about what you saw going on. In your topic sentence be sure to tell where the activities took place.	4. Tell the students to describe the action in one sentence (topic sentence) and then elaborate on the details. NOTE: To reinforce the organization of a paragraph and to encourage participation, set up other situations periodically.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
TELL what you would think in the situation described by your teacher.	ASK a student to improvise a monologue in which the person has a conflict; for example, a student who knows a friend is on hard drugs and needs help. Problem: What should he do? Should he tell an adult? If so, whom? What else might he do?
OR LISTEN while your classmate "thinks aloud" and decide what you would have thought.	ASK the students if the character is believable. Why or why not? What could have made him more believable? What type of person is he? How has the person reacted to conflict? Is he calm, or does he go to pieces?
SHOW in a paragraph what the student who has the conflict is like.	TELL the students to describe the person by how he reacted to this conflict.
	NOTE: The problem given here is only an example. Set up other problems with which students are faced as bases for descriptions of persons. Point out to students that the "inner" person is revealed by how he reacts to problems or conflicts and that this is the real person rather than what is revealed by his appearance although his dress also may reveal some of his personal characteristics. How do we know what people are like? could be a good discussion topic before students attempt to write a description.

OBJECTIVE

14. Show that you can write a short description of an object, person, or place.

ACTIVITIES	TECHNIQUES
LISTEN carefully as your teacher reads a paragraph and decide upon what the writer intends to communicate, or give your reaction to his message.	READ to the class short descriptive paragraphs which have been written by students for a previous assignment and which you have graded for content only.
EXPRESS orally your reaction to each reading or tell what you think the writer means in a single word, phrase, or sentence.	ASK students, at the conclusion of each reading, to give orally, in a single word, phrase, or sentence, their reactions or their impressions of the message they think the writer wanted to leave with the reader.
DECIDE which word, phrase, or sentence best expresses what each paragraph is about.	LIST their responses on the chalkboard or a projected transparency sheet for discussion to determine the response which is best suited to the central idea of each paragraph.
CHANGE your paragraph, or add to it, using suggestions given by the class. Attach the revised paragraph to the one you first wrote and give both papers to your teacher.	GIVE the paper of each writer back to him for revision and ask him to rewrite the paper to improve upon its communication of the message he intended, keeping in mind the reactions of the class to the reading of his paper.
	TELL students that their grades will be raised according to the improvements they are able to make in communicating what they originally meant their audience to understand.
	NOTE: The emphasis here is on ability to communicate what is intended to a particular audience. This assignment, then, must be preceded by the techinque of writing the original papers for a specific audience; in this case, the members of the class. Spelling, grammar, and mechanics should not be graded when using this technique, but the students should know this. However, gross errors should be corrected in the process of grading.

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	SET up a situation in which the student will write a unified paragraph without consciously working for unity through the topic sentence, connectives, and the development of a single idea. An example of such a situation follows:
WRITE a paragraph in which you use one of the sentences on the chalkboard either as the fir[illegible]r as the last sentence of yo[illegible] paragraph.	WRITE on the chalkboard or on a transparency sheet several sentences such as: 1. I was never so frightened in my life. 2. For once in my life, I was speechless. 3. I screamed! 4. I fainted dead away. 5. I'll never go there again. 6. "I didn't do it," I protested.
READ from your dittoed sheets, a paragraph written by one of your classmates. Identify the topic and tell whether or not the writer stuck to his subject.	DITTO several of the papers; and using either the opaque or the overhead projector, examine them with the class to show how the paragraphs did or did not maintain unity.
WRITE three short paragraphs enlarging on the sentence you have selected from those given you by your teacher. Follow the steps outlined by your teacher.	ENLARGE upon the previous activity to achieve the same purpose in a longer paper.
	HAVE the students use the sentences they select as either the first or as the last sentence of their papers. Structure the paper in this way: Paragraph 1 - setting Paragraph 2 - action Paragraph 3 - result

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	EMPHASIZE the importance of maintaining order and unity in a paragraph by leading students to understand the arrangement of the events in the following exercise. (See p. 3 of 3.)
ARRANGE the cartoons provided by your teacher in the order in which the events occur.	MAKE a transparency or spirit master of the cartoons. (Use p. 3 of 3 or any cartoon from the newspaper.) Tell the students to decide which picture should come first by writing 1 under the picture, which picture should come second by writing 2 under the picture and so on.
TELL why you arranged the pictures the way you did.	DISCUSS why the pictures must be arranged in this order for the cartoons to make sense. Lead the students to see that there must be a beginning, middle, and end to the cartoon and that the events are arranged in chronological order. REINFORCE the importance of having a beginning, middle, and end in a paragraph and the concept of chronological order by having the students arrange the sentences of the following joke in their most logical order. The sentences could be placed on a transparency, on the overhead projector, or mimeographed and distributed to each student.
ARRANGE the sentences provided by your teacher in the order in which they belong.	TELL the students to write 1 on the blank in front of the sentence that should be first and so on until the joke makes sense.
FOLLOW the instructions given you by your teacher.	(5) "If I give you a dollar," Fred asked, "may I take a shot at these ducks?" (2) He was unhappy, since he hadn't shot a single duck. (7) Fred fired and shot three of the ducks on the pond. (3) On the road, he saw a former standing next to a tree watching some ducks on a pond. (9) "I wouldn't be too sure," said the farmer. "I don't own the pond, and those aren't my ducks."

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	(1) Fred was going home from a hunting trip. (6) "I don't mind," said the farmer as he took the dollar. (4) On the tree was a sign saying: "No hunting." (8) "Well, it looks as if I got the best of the bargain," Fred said.
COMMENT on the reasons why you arranged the sentences of the joke the way you did.	SELECT one student to read each sentence making sure the sentences are read in the correct order. Encourage discussion by having students who placed sentences out of their correct order tell the reasons why they arranged the events in that particular order. Have the students correct their answers.
	NOTE: As a follow up exercise the students could re-copy the sentences placing them in paragraph form and identify the beginning sentence, the middle sentences, and the end sentence. Copying for the student of basic English is not a waste of time, as some may think. By copying sentences of paragraphs he may become more aware of these concepts, of good usage, and of the mechanics necessary in written communication.
	RESOURCE: Scope, September 28, 1970

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 3 of 3) - cartoon

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	USE this activity to teach students how to write dialogue.
LISTEN OR TAKE PART in the role-playing situation you and your teacher decide upon.	ASK two students to improvise a situation, such as a parent and daughter discussing dress length or a parent and son discussing curfew hour.
LISTEN to the recording of your voice and your partner's in the roles you each played.	TAPE the improvisation.
	PLAY back the tape and then show students that they have created dialogue.
	HAVE students work in pairs on similar improvisations. Tell them to trade roles so they can feel both parts.
WRITE what you acted out in dialogue form.	TEACH punctuation and paragraphing for dialogue.

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
LISTEN to the record your teacher plays.	PLAY selections from Bill Cosby recordings as examples of humorous autobiographical vignettes.
COMMENT on the recording you have just heard by telling about the most humorous sections of the record and why they were "funny" to you.	DISCUSS each selected recording, pointing out the elements of humor, the use of autobiographical material or imaginary narrative and the method of delivery.
WRITE a brief story of a humorous personal experience.	TELL students to recall a humorous incident in their lives and to write about the incident in a form they feel will be entertaining to their classmates.
RECORD your story, concentrating on the ways Bill Cosby used to make his stories effective.	ARRANGE for each student to record his own "vignette" privately, keeping in mind the methods and techniques used by Bill Cosby.
ASSIGN a letter grade to each student's recording based on the content and delivery.	PLAY the tape when each student has recorded his "vignette" and have the students evaluate each themselves, basing the grades on content and delivery. This evaluation, together with the teacher's evaluation, will become the final grade.
	NOTE: Of course, other artists' recordings of humorous events, real or imaginary, would be appropriate to use for this activity. Students may have their own records which they may enjoy sharing with the class.

OBJECTIVE

15. Show that you can write a story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
BRING to class a snapshot of someone you know well but who is not known to your classmates.	ENCOURAGE students to write narrative paragraphs by asking each student to bring to class a snapshot of someone he knows well but who is unknown to his classmates.
	DISTRIBUTE the pictures at random.
WRITE a story telling about a person in the picture given to you. Tell what you think might be happening or might have happened to him and what you think the person is like.	INSTRUCT the students to write a story about a person in the picture they have received, describing his characteristics as they think they are revealed in the picture.
READ your story orally. As you listen to your classmates' stories, match them with the appropriate snapshots.	DISPLAY the snapshot so that they can be seen and have students read their stories. After each story is read, ask the class to match it with the snapshot that inspired it.
TELL the class about the person in the picture you brought to class and about what was happening when the picture was taken or just before it was taken.	ASK the student whose snapshot was used to tell the class about the person in the picture and about what was happening when the picture was taken or just before it was taken.
DECIDE which imaginary stories are closest to the real stories.	ASSIST students as they compare the real and the imagined stories to see how close to or how far away from reality they are and to clarify for them the difference between fact and fiction.
RESOURCES Leavitt and Sohn: Stop, Look, and Write Sohn: Pictures for Writing Leavitt and Sohn: An Eye for People: A Writer's Guide to Character Leavitt: The Writer's Eye Steichen: The Family of Man	NOTE: This technique may be adapted to the use of many types of pictures. The "wanted" posters displayed in post offices may stimulate imaginative story-telling or characterization. Magazine covers, especially those by Norman Rockwell on old copies of The Saturday Evening Post, may be provocative. Rockwell's A Family Tree could be used to arouse ideas for stories involving one member of the family or for a longer story involving several generations. (See The Saturday Evening Post, Summer, 1971, p. 89, for an excellent color reproduction of this painting.)

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	COLLECT a number of items from the PERSONAL (Agony) columns in newspapers.
WRITE the story behind the advertisement: that is, what might have happened to the person(s) in the advertisement, and the person to whom the advertisement is directed.	DISTRIBUTE these, asking each student to choose one or two.
	Here are some sample advertisements which were classified under PERSONAL: L. D. Please get in touch with your sister. Need chaperone for two children on TWA before September 15. 855-7111. J. I. B. Happy birthday! I love you and miss you. Someday we'll be together. Guaranteed. Old B. P. Donations for Prunella Bryant. Can't get welfare for 30 days. 4 children. 2 boys (6 and 14). 2 girls (5 and 6). Money, furniture, and clothes. 299-9504.
	NOTE: The *Washington Post* has a Personal Column in its classified section. The same general procedure can be followed using discarded WANTED posters from the post office. Another good source for stimulating students' imaginations can be found in the filmstrip, "Composition Topics," from *Fresh Perspectives in Composition.* (See the *Annotated Materials List* in the *Appendix* for a complete listing of subjects in this sound filmstrip unit).

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	COLLECT a number of unrelated items, and place them in several paper sacks or in shopping bags.
CHOOSE a partner, select one of the bags, and write a short imaginary happening in which you use the names of all the items in your sack.	HAVE students select one of the collections and write an imaginary happening in which they mention all the objects.
OR CHOOSE one of the paper sacks for your group. Take fifteen minutes to make up a skit to use the props in your bag. Do not use any other props. Present your skit to the class.	OR HAVE groups of four or five students create and act out a skit using the props found in their bag.
WRITE, as a group, the story of the skit you have presented.	HAVE each group write the story of the skit which they present to the class. Each group could choose the member they think best qualified to edit their production. NOTE: This technique provides another opportunity to teach the paragraphing and punctuation of dialogue. RESOURCE: Resnick: 350 Ideas for Teachers

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	USE recordings of folk songs or ballads from the anthologies to motivate students to write narratives. A good recording is "Richard Cory." The following ballads can be found in the anthologies: "Cengus McGregor," Thrust, grade 7 "The Cremation of Sam McGee," Vanguard, grade 9 "Barbara Frietchie," Adventures for You, grade 7 "The Highwayman," Adventures Ahead, grade 8 "Hangman's Tree"; Starving to Death on a Government Claim," Accent U.S.A., grade 11
LISTEN to the recording or ballad with your eyes closed. Picture in your mind what is happening.	CHOOSE a recording or ballad appropriate for your class. (The list given above is only a suggestion.) Either play the recording or read the ballad. Tell students to close their eyes as they listen.
ANSWER your teacher's questions about the narrator or main character in the ballad or recording.	DISCUSS with the students either the narrator or the main character, whichever is more appropriate for the recording or ballad you have chosen. Ask questions the students can answer from listening to the recording or ballad, such as "Who is he?" "Where is he?" "What did he do?" "What is he singing about?"
MAKE UP a story about the main character or the narrator, keeping in mind what you have learned about him in the ballad or recording.	ASK students to use their imaginations and make up a story about the narrator or the main character. Stress that the story should be appropriate for the character as he was revealed in the recording or ballad.
TELL your story to a classmate and listen to his story.	ARRANGE for students to work in pairs, taking turns telling each other their stories.
WRITE the story you told your classmate.	TELL the students to write the stories they told their partners.
READ your story to the class.	ASK students to read their stories to the class.

RESOURCES:

Galaxy Series, grades 7-12
New Companion Series, grades 7-12
Recording: Simon and Garfunkel, "Richard Cory"

OBJECTIVE

15. Show that you can write the story of a personal experience or of an imaginary happening.

ACTIVITIES	TECHNIQUES
	ARRANGE before class for a staged incident to occur during class time as a means of introducing writing from different points of view. An example might be an incident in which the principal walks into your class, severely criticizes you in front of the class, and rushes out. Your reaction might be to faint or to become angry.
WRITE down a detailed description of the incident which has just occurred.	ASK students when the incident has ended to write down exactly what has just occurred. Remind them to report facts.
READ aloud your description of what you saw occur in the classroom. Offer your reactions to the reports of other students.	HAVE students read their descriptions of the incident aloud. As the readings continue, guide the class to see discrepancies in the reports and to distinguish the facts of the incident from the opinion of observers.
SUGGEST substitutes for words that reveal the writer's feelings rather than the facts of the incident.	CHOOSE three or four of the papers at random and focus on the word choice that the writers used to describe the incident. Stress verb usage in order to point out that certain words and phrases are highly suggestive and may distort the truth.
REPORT on the differences in the coverage of a news story in a newspaper and on TV or in a local newspaper and one from another city.	ASK students to look for a story in the news, such as an accident or a robbery, and to compare the coverage by several media in order to obtain differing points of view in reporting the story.
	CONCLUDE by arranging a field trip if possible to a traffic court or other court so that students might hear witnesses reporting on actual incidents.

OBJECTIVE

16. Show that you can write a short explanation of an action, an idea, or a simple procedure.

ACTIVITIES	TECHNIQUES
	TELL students to think of a task they can perform well. Give them two days to prepare demonstrations of talks on how-to-do their tasks. Emphasize that they must bring in materials they want to use in demonstrating their talks. Boys might choose to demonstrate how to clean a spark plug; girls, how to hem a dress. Or, of course, they may choose a more complicated task: how to change a bicycle tire; how to style a girl's "hair-do."
SHOW and tell step by step how to perform a task you can do well. Use any materials you need.	
WRITE a papagraph which tells how to do one of the tasks demonstrated by your classmates. Be sure to explain step by step how the materials are used to accomplish the task.	HAVE the students choose the demonstrations that are especially clear to them and then write an explanation of how to do that task.

OBJECTIVE

16. Show that you can write a short explanation of an action, an idea, or a simple procedure.

ACTIVITIES	TECHNIQUES
	INTRODUCE the how-to-do-it paragraph or theme by reading the following recipes to the class or by distributing copies for students to read individually. As they listen or read, ask students to decide which pie they had rather eat and why. (See page 3 of 3 for recipes.)
LISTEN to (or read) two recipes for making a pie. As you listen (or read) decide whether you would rather eat the pie made by recipe #1 or recipe #2. Give reasons for your choice.	ASK students to tell which pie they had rather eat and give reasons for their choices. Desired outcomes from discussion: 1. Recipe #2 is more exciting to read, but it does not give specific instructions (measurements, oven temperature). 2. Recipe #2 does not give steps sequentially. 3. Recipe #2 begins with an overgeneralization. Many procedures are easier, such as making a sandwich. 4. Recipe #2 includes the writer's opinion about Spry which is irrelevant since he has already instructed us to use butter. 5. Recipe #1, in spite of its superiority, does not give measurements for sugar, nutmeg, salt, lemon juice, and rind.
WRITE a paragraph(s) telling how to perform a simple procedure, such as those suggested by your teacher.	ASK students to write a paragraph(s), giving step-by-step directions of some commonplace procedure, such as How to Tie a Shoe How to Open a Door How to Thread a Needle How to Pour a Glass of Milk How to Sit Down (Point out that this differs according to sex.) How to Draw a Straight Line How to Steal Candy from a Baby

OBJECTIVE

16. Show that you can write a short explanation of an action, an idea, or a simple procedure.

ACTIVITIES	TECHNIQUES
EXCHANGE papers. Following instruction from your teacher, read the paper in your possession aloud as the writer of the paper follows his own directions.	ASK students to exchange papers. In order to determine whether directions are accurate and complete, have the writers act out their procedures as the students who have the papers read them aloud. NOTE: Not all procedures may be suited to classroom performance.

HOW TO MAKE AN APPLE PIE

#1

Line pie plate with pastry. Pare, core, and cut apples in eighths. Put in a row around plate 1/2 inch from edge and work towards center until plate is covered; then pile on remainder. Mix sugar, nutmeg, salt, lemon juice, and grated rind and sprinkle over apples. Dot over with butter. Wet edges of undercrust, cover with upper crust, and press edges together. Make holes in several places with a fork. Set pie in bottom of hot oven (450F) for 10 minutes. Then move to middle shelf, reduce heat to moderate (350F), and bake 40 minutes or until done. If upper crust browns too quickly, cover with paper.

#2

Apple pie? Why, it's the simplest thing in the world to make. That is, if you have good apples and you keep the oven at the right temperature. The great thing is to use butter. It is much better than Spry for baking pies, I think. Be sure to mix some sugar with cinnamon, a little lemon juice and a quarter teaspoon of salt. And, oh yes, I forgot--put in three-quarters of a cup of sugar. If you don't want too big a pie, use about a half dozen apples. Be sure the oven isn't too hot when you put the pie in. You might prefer nutmeg to cinnamon. It's a good idea to move the pie to the middle shelf in the oven after a few minutes. You don't want it to brown too quickly. Some people like to use a little grated lemon rind. Be sure to line the pie-plate with pastry. Yummee!

OBJECTIVE

16. Show that you can write a short explanation of an action, an idea, or a simple procedure.

ACTIVITIES	TECHNIQUES
	USE the following activity to teach the development of a topic sentence by supporting the statement with examples.
	BEGIN the prewriting activities by writing school spirit on the chalkboard.
TELL what school spirit means to you.	ASK students to tell what school spirit means to them. Write their responses on the chalkboard under the heading school spirit. They will probably mention such ideas as taking pride in the appearance of the school building and campus. These ideas should be broad.
WRITE a topic sentence about school spirit. Use one idea from the chalkboard.	TELL students to take one idea on the chalkboard and make a topic sentence about school spirit, such as: Washington High students show school spirit by taking pride in the appearance of the school building and campus.
READ your topic sentence to the class for their comments. Help your classmates to improve their topic sentences.	REQUEST students to read their topic sentences so that the rest of the class can help them improve their sentences.
GIVE examples to prove the topic sentence on the chalkboard.	CHOOSE one of the best topic sentences and write it on the board. Ask students to give examples that support the statement. For the topic sentence given above, they might say: by picking up trash and putting it in the wastebasket. Write all examples on the chalkboard.
WRITE a paragraph in which you develop your topic sentence by using examples.	TELL students to develop their topic sentences into a paragraph, using examples like the ones on the chalkboard. Emphasize the importance of making examples specific. Remind students to have a concluding sentence. (This is a good opportunity to teach the "clincher" sentence.)

OBJECTIVE

16. Show that you can write a short explanation of an action, an idea, or a simple procedure.

ACTIVITIES	TECHNIQUES
READ your paragraph to the class for their comments. Help your classmates improve their paragraphs.	FOLLOW UP by asking students to read their paragraphs or by showing them on the opaque projector. The opaque projector enables you to teach usage from their papers, as well as vivid verbs, adjectives, adverbs, and nouns. ASSIGN students to rewrite their papers, making the corrections pointed out in class and, of course, any others they may observe. However, students should not be required to revise all papers. File each student's paper in his composition folder where you as well as he can see his progressive improvement during the year. NOTE: Reinforce the activity on supporting statements with examples by teaching the anecdote. Let students use their experiences to prove such topic sentences as: My dog, Jeff, is a most curious animal. RESOURCE: NCTE Ideas for Teaching English

p. 1 of 1

OBJECTIVE

16. Show that you can write a short explanation of an action, an idea, or a simple procedure.

ACTIVITIES	TECHNIQUES
	USE the following activity to teach the development of a topic sentence by supporting the statement with comparison and contrast of objects, persons, or ideas.
DECIDE on two objects that are alike, such as the Vega and the Pinto. Make a list of the similarities and a list of the differences.	ASK students to think of two objects that are alike, such as the Vega and the Pinto or two styles, such as the mini and the midi. Tell them to make a list of the similarities and a list of the differences.
WRITE a two-paragraph paper. In the first paragraph tell the similarities and in the second, the differences.	TELL the students to write one paragraph telling about the similarities and one, about the differences of the two objects. A student writing about the midi and mini could compare and contrast the advantages and disadvantages of each.
READ your paper to the class for their comments. Tell your classmates how they can improve theirs.	FOLLOW UP on this activity by using the opaque projector or having students read their papers. Everytime a student of basic English writes a paper, he should not have to revise it; but all written work should be kept in his composition folder for periodic evaluation of his progress.
	NOTE: Reinforce writing a two-paragraph paper using comparison and contrast by asking students to write about a friend's personality. For example, the first paragraph could be about John's good qualities and the second paragraph, about his personality traits which sometimes prove to be annoying. Again stress being specific.
	RESOURCE: NCTE: Ideas for Teaching English

OBJECTIVE

17. Show that you respect the opinions and values of others.

ACTIVITIES	TECHNIQUES
DISCUSS whether you should feel any responsibility for your fellow students and your school.	INTRODUCE the activity by asking the students if they should feel any responsibility for their fellow students and their school.
READ the handbook carefully.	OBTAIN copies of the school's Student Handbook, and talk about the responsibilities of students as they are listed in the handbook.
DISCUSS whether you as students are fulfilling your responsibilities to the school.	DISCUSS the handbook, leading the students to talk about whether they are fulfilling their responsibilities to each other and to the school. Ask such questions as: What do you think should be added to the handbook if students are to fulfill their responsibilities? Why? What seems unnecessary to you that has been included? Why? RESOURCE: Student's Handbook

OBJECTIVE

17. Show that you respect the opinions and values of others.

ACTIVITIES	TECHNIQUES
COPY the incomplete sentences your teacher has written and complete them as quickly as possible.	WRITE the following incomplete sentences, or ones similar to these, on the chalkboard or a transparency sheet and ask the students to complete the sentences. 1. Nothing is so frustrating as . . . 2. There are times when I . . . 3. Other people usually . . . 4. When I have something to say . . . 5. Anybody will work hard if . . . 6. It is fun to . . . 7. Ten years from now, I . . .
VOLUNTEER to write one of your sentences on the chalkboard.	ASK seven students, one for each sentence, to volunteer to write their sentences on the chalkboard or transparency sheet.
TAKE PART in the discussion of your classmates' statements with the attitude of respecting their opinions and values.	NOTE: It is difficult to predict the possibilities here; however, the students will probably supply sentences that can lead to a lively discussion about respecting the opinions and values of others. This activity may be used to reinforce Objectives 7 and 8 which deal with sentence meaning and structure.
	RESOURCE: Conlin Series

OBJECTIVE

17. Show that you respect the opinions and values of others.

ACTIVITIES	TECHNIQUES
CLIP from newspapers or magazines articles which show that students or citizens have not fulfilled their obligation to the school, the community, or the country.	ASK students to look through magazines and newspapers, supplied for this purpose, for articles which report student or citizen behavior that demonstrates a lack of obligation to individuals, the school, the community, or the country.
READ your article carefully and be prepared to discuss it.	DIRECT each student to read his article and to give his opinion on what he has read.
CLIP from the same newspapers or magazines articles which show that students are fulfilling their obligation to the school, the community, or the country.	ASK students to look through the same newspapers and magazines for articles that report student or citizen behavior which demonstrates that students or citizens are fulfilling obligations to individuals, the school, the community, or the country.
READ your article carefully and be prepared to discuss it.	USE the same directions as given for the contrasting activity.
VOLUNTEER to be responsible for a part in a panel discussion based on your classmates' reports.	ORGANIZE with a volunteer group of students a panel discussion based on the students' reports as a culminating activity.

NOTE: Both the Galaxy Series and the New Companion Series have excellent stories to read and discuss as a follow-up for these activities. Only examples for grades 7 and 8 are given below; there are also many appropriate selections in the anthologies for grades 9 through 12.

New Companion Series, Gr. 7-8
Adventures for You
    "Apron Strings"
Adventures Ahead
    "Giovanni and the Narrowback"

RESOURCES
    Current newspapers and magazines
    Galaxy Series
    New Companion Series

Galaxy Series, Gr. 7-8
Thrust
    "All Summer in a Day"
    "The Bear Hunt"
    "Millie"
    "The $43,000 Mistake"
    "Unexpected Rewards of Virtue"
Focus
    "The Slap"
    "The Golden Ax"
    "Moonlight"
    "Scars of Honor"

OBJECTIVE

17. Show that you respect the opinions and values of others.

ACTIVITIES	TECHNIQUES
TAKE PART in a conversation with a classmate who disagrees with you on a topic.	HAVE two students who disagree on a topic, such as long hair, sit in chairs facing each other. Tell them to discuss the topic, moving their chairs closer together or farther apart, depending on how they feel about each other at each point in the conversation.
TELL what happened as the two students talked and why.	ASK the students what happened and why. If the two ended their conversation with their chairs farther apart, was it that they became too emotional or that they did not listen to the other? Or was it that each was interested only in his own opinions? When the group is restless and needs to work off "steam," this activity might be used but obviously to last for a short time.
LISTEN carefully to the letters read by your teacher.	POINT OUT to students that many people have determined their own opinions and/or values and some have expressed these in writing. Read to the students from current newspapers several letters to the editor, reflecting the writers' opinions on various subjects.
LIST on paper any opinions you have formed concerning the subjects about which your teacher has read.	ASK the students to list any opinions they have formed concerning the subjects about which you have read.
CHOOSE one of the opinions from your list and tell the class how and why you have formed this opinion. You may disagree with someone's opinion only if you are prepared to explain how and why you disagree.	LEAD the students to discuss how and why they have formed these opinions, allowing the students to disagree on an opinion discussed by a student only if they can explain how and why they arrived at their particular opinions.
	RESOURCE: Current newspapers.

OBJECTIVE

17. Show that you respect the opinions and values of others.

ACTIVITIES	TECHNIQUES
TAKE PART in presenting to your class a situation in which you and your partner represent two roles of persons who have different opinions. The roles and subject may be of your own choice.	ASK two students to role-play two persons with conflicting opinions, such as a non-conformist and a policeman or a teacher and a student who is a discipline problem.
TELL how you think the characters felt as they talked.	HAVE a student stand behind each character playing the two roles. Periodically stop the action. Ask each student to tell what he thinks his character is thinking and feeling as he talks.
GIVE your explanation of why the characters have conflicting opinions.	LEAD into a discussion about why people have certain opinions and why they often do not say what they really mean. NOTE: This activity could be used to stimulate discussion about individuals' different value patterns. Is what is wrong for one person also wrong for all persons? What is good? What is bad? RESOURCE: The Reticent Child in the Classroom

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
COPY my name and address from the chalkboard.	WRITE you own name and mailing address on the chalkboard before class starts.
EXAMINE the sheets which your teacher gives you.	PASS out copies of the form for a personal or friendly letter.
	REVIEW, through leading questions, the differences between business and personal letters. Emphasize that it is easier to write a letter of any type if we know the person to whom we are writing and have a purpose for writing.
WRITE a letter to your teacher following the directions she gives you.	ASK the students to decide on (1) one class activity they would like to work on this year, or (2) one area in which they hope to improve, or (3) any other specific topic of their choice, including gripes.
	GIVE the assignment, clearly stating your method of grading this assignment. Directions can be listed on the chalkboard, changing the following suggestions to suit your class:
	1. Write a personal letter to your teacher, and mail it. 2. For a beginning grade of C, the letter must be received by me. The grade will be raised to a B if the correct form is used, following the directions given you for a personal letter. 3. A grade of A may be earned if the letter is written in such a fashion that a reply is indicated. 4. The grades of A and B will be given only if, in addition to the above specifications, the letter contains no misspelled words. 5. Your letters will be considered private correspondence and their contents will not be disclosed or discussed with the class without your consent.

RESOURCES:

Troubleshooter: Book 7

Conlin Series

FORM FOR A FRIENDLY LETTER

Your Street Address
City, State Zip Code
Date

Dear ______________,

Paragraph ____

____

Paragraph ____

____

Paragraph ____

____

Sincerely, or
any other less formal closing,

Your Name

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES

SUGGEST what you would say in a thank-you note in the situations named by your teacher or in a real situation which was a problem to you.

TECHNIQUES

SUGGEST that thoughtfulness and courtesy in writing thank-you notes is always appreciated. Mention that "Dear Abby" and "Ann Landers" columns frequently contain letters from people who spent thought and time in selecting a gift and who were hurt when the gift was not acknowledged. Failure to thank people can lead to damaged or broken friendships.

EXPLAIN that a thank-you note can be brief, but that it should be personal, naming the gift and making some gracious comment about it. Informal language is acceptable; enthusiasm is important.

GIVE some examples such as the following:

"The dictionary you sent me is just what I need when I do my homework." (An example of thanking someone graciously but honestly for a gift you would not have chosen for yourself).

"The (article of clothing) is neat. All my crowd raved about it."

"I've been saving for ____________ and your check really helps."

ASK the students if they have ever received a gift which (1) they had no use for, (2) they didn't want, (3) was a duplicate of something they already had, (4) they felt was slightly insulting, such as a deodorant, (5) they thought was second-hand, (6) they had used or worn out before they had written an acknowledgement.

Suggest that thank-you notes in such situations are more difficult to write than notes for a gift that they are genuinely enthusiastic about. Ask the class for suggestions for handling similar situations.

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
WRITE a thank-you note.	HAVE the students write a thank-you note for a real or imagined situation, and have them exchange papers.
EXCHANGE notes and evaluate them using the questions your teacher will give you.	ASK the students to evaluate their classmates' notes as though they were the person being thanked. Tell them to use the following questions as criteria for their evaluation: 1. Does the note mention the gift? 2. Does it sound sincere? 3. Is it graciously worded? 4. Would I feel that my gift had been appreciated?

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
	TELL the students that a handwritten note of sympathy for illness or death in the family is far more personal and expressive of genuine feeling than the most expensive printed card. The note should be brief and simple in wording. Suggest that the popular "informals" are probably the most useful type of stationery to have on hand as they can be used for nearly every occasion. Give an example of "starters" to express sympathy on the occasion of a death: On the unprinted inside sheet of an "informal" a brief message such as "My family joins me in sympathy." Jane or "Our thoughts and sympathies are with you." Jane and Bill EXPLAIN that the not-too-serious illness of a friend or classmate calls for a different kind of note. It may be informal and chatty; the writer may tell any lively and cheery anecdote about school or after-school happenings. A cheerful note will not include bad news and will not indicate that a reply is expected.
WRITE two notes following your teacher's instructions. Use real or imaginary situations.	TRY your hand at writing a note of each type: one of condolence and one of the get-well-soon type.
EXCHANGE letters with your classmates. Tell your reactions to the letters you receive.	DISCUSS with the students their reactions to the letters written by another student. Ask such questions as: Do you feel the sincerity of the writer? If you were ill, would the letter cheer you? NOTE: This is a good time to introduce the class to books of social usage in the library. Point out the specific sections and examples of letter writing.

p. 1 of 2

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
	EXPLAIN to the class that the rules for answering a formal invitation are so exact as to seem old-fashioned but that actually they are no more old-fashioned than dressing formally for a gala occasion. The rules are more simple and easier to follow than one might at first realize. Basically they are: 1. Write your acceptance or regrets on plain folded-at-the-side paper or your best conservative note paper. 2. Follow the invitation itself, even to writing out the date the same way. 3. Use your complete name. 4. Center the note according to the form of the invitation.
LOOK at the examples on the chalkboard.	WRITE on the chalkboard or show on a transparency an example of an acceptance note and an example of a note of regrets, such as: Miss Mary Jane Smith accepts with pleasure Mr. and Mrs. Johnson's kind invitation for Saturday, the twentieth of May at four o'clock Mr. John Robert Jones regrets he cannot accept the kind invitation of Mr. and Mrs. Johnson for Saturday, the twentieth of May
ASK as many questions as you wish about replying to invitations both formal and informal.	REPEAT the information that the style and form of the invitation dictate the style and form of the reply. If an invitation requests an acknowledgment, good manners require a reply. However, if a telephone number is given, as is frequently done on a less-formal invitation, it is quite proper to

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
	telephone your acceptance or regrets. Similiarly, the means by which you thank your host or hostess after an occasion, is dictated by the original invitation. If it requires a note, your thank-you should be in the form of a note.
	TELL the class that there are a number of books on the subjects of teenage etiquette and entertaining and that nearly all book stores and libraries have them. Suggest the better-known ones such as those written by Amy Vanderbilt, Ann Landers, and the editor of Seventeen magazine, Enid A. Haupt.
WRITE an acceptance or a regret to a formal invitation.	PASS out some wedding invitations, or invitations to other formal occasions, you have received so that the students can see the pattern they should follow. Remind them that they all will receive a formal invitation to a wedding at some time.
	NOTE: This activity covers an area in which most teen-agers feel inadequate and one in which they welcome information. Although student activities have been suggested, the greatest value will be in the teacher activity of answering the questions students invariably raise.
	RESOURCE:
	Haupt: The Seventeen Book of Etiquette and Entertaining.

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
LOOK through the magazines supplied by your teacher. Choose the ad you wish to use.	CREATE a purpose for writing an order letter by supplying current magazines in which the students can find ads for ordering free materials. Ask the students to select the ads they wish to use, and explain that the letter will be mailed.
	DISCUSS the form of the letter, including the envelope. Put an outline of the forms on the chalkboard, or use the overhead projector. Stress that the students should state their request simply and clearly and give details that are necessary for reply.
WRITE your letter. Draw an envelope and address it on the back of the same paper. Exchange letters with a classmate. Each of you must see that the request and the necessary details for reply have been stated clearly and simply. Check the envelope for errors.	ASK the students to write the letter and test their success by asking a classmate to read the letter for ease in understanding. Copies of the ads should accompany the letters. They might draw the envelope and address it on the back of the same paper. As students check each other's letters, move about the room answering their questions and also checking content and errors in mechanics or form.
REWRITE your letter, making any changes you wish to make, including the envelope on the back.	ASK the students to rewrite their letters, making any necessary revisions. Check with the individual students as they rewrite their letters.
WRITE the letter on the paper supplied by your teacher, and address the envelope. Write your name on the back of your ad and give it to your teacher to hold until you receive a reply.	SUPPLY the students with 8 1/2 x 11 paper and envelopes and ask them to make a final copy of the letter and to address the envelope for mailing. Mail the letters for the students. They should supply the stamps. You might wish to collect the ads from the students and hold them until they have received replies to their letters.
	NOTE: It is a more rewarding experience for the students, when writing a letter for a specific purpose, actually to mail the letter and to receive a reply. You should demonstrate the proper way to fold the 8 1/2 x 11 sheet.

RESOURCE:

Conlin Series, Grades 7-12.

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
DISCUSS places you would like to visit in Richmond or in the state and decide on one place you would like to visit most.	CREATE a purpose for writing a business letter to request information by discussing with the students places they might like to visit in Richmond or in the state. Explain that when each of them has decided on a place,they will write letters requesting information and actually mail them to the chambers of commerce.
	DISCUSS the form of the business letter, including the envelope. You might put an outline of the forms on the chalkboard, or use the overhead projector. Stress that the writing must be clear; the letter must state exactly what is wanted, and it must give details that are necessary for reply. The letter should be brief and polite.
WRITE a letter on your paper. Draw an envelope and address it on the back of the same paper. Use one of the addresses your teacher has written on the chalkboard. Exchange letters with another student and discuss any errors each of you might have made or any changes you might wish to make.	ASK the students to first write their letters on notebook paper, drawing an envelope and addressing it on the back of the same paper. The students might exchange letters with each other to check for errors and ideas for revising the letters. Write the following addresses on the chalkboard: Richmond Chamber of Commerce 616 East Franklin Street Richmond, Virginia 23219 Virginia State Chamber of Commerce 611 East Franklin Street Richmond, Virginia 23219
REWRITE your letter, correcting any errors and making any changes you wish to make.	ASK the students to write a final draft of the letter. You might wish to check with each student as the final drafts are being written.
COPY your final draft on the paper supplied by your teacher and address the envelope for mailing.	SUPPLY the students with 8 1/2 x 11 paper and envelopes, and ask them to copy the final draft carefully and mail their letters.
	RESOURCE: Conlin Series, Gr. 7-12

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
LOOK around the classroom for examples of vandalism. NAME other examples on the school grounds.	ASK the students to select any one object on the school grounds that has been defaced or vandalized. Suggest that defaced desks are as illustrative of vandalism as destruction in the rest rooms.
WRITE a letter to the editor of your school newspaper.	TELL the students that letters-to-the-editor are written to "let off steam" and are usually critical of certain people or types of people. Assign them to write a letter describing some example of vandalism they have seen at school, expressing their opinion of the vandals, and suggesting some course of action to deter the type of vandalism they have described. EXPLAIN that the letters should be formally written following the form of a business letter (a style sheet is given in another activity under Objective 18) but that instead of mailing them, they may be delivered to the school's newspaper office in person or given to a member of the staff and that a bonus grade will be given if their letter is published as it was written by them. RESOURCES: Sound Filmstrip: Fresh Perspectives in Composition: "Composition Topics." Conlin Series

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
	EXPLAIN that a letter requesting an interview for a job is the only projection of the writer that an employer has and that he will judge the applicant by how his letter looks as well as by what it says. Because personal interviews will be given to the applicants whose letters make the best impressions, letters should be very carefully planned, read over, and perfected.
COPY the directions on the chalkboard into your notebook.	WRITE on the chalkboard the following specifications for a letter of application: 1. Use standard-size (8 1/2" x 11") white paper (unlined) 2. Write clearly in ink or on a typewriter 3. Address the person by name, if you know it; if you do not know his name, and use his title in the address, address him as "Dear Sir." However, if you address your letter to a company, the salutation should be "Gentlemen." 4. Name, specifically, the job you want.. 5. Give your full name, your education, and your experience. If you have never had a job before, say so. 6. Be brief and formal in your language. (No slang.) 7. Spell all the words correctly. (Use a dictionary.)
WRITE a letter applying for a job, following the directions your teacher gives you.	ASSIGN a letter of application to be written in answer to an advertisement under "Job Opportunities" in a local newspaper. Tell the students to choose one they think they could qualify for and to attach the advertisement to the letter they write.
	DITTO letter forms (see p.3 of 3) and give them to the students to use as a guide.

OBJECTIVE

18. Show that you can write letters for special purposes.

ACTIVITIES	TECHNIQUES
	TELL the students to bring their unfolded letters, with the advertisement attached, to class together with a business-type envelope--long or short--because there are special ways of folding letters and of addressing the envelope. (The wise teacher will have some envelopes in reserve).
ADDRESS your envelope, following the sample on the chalkboard.	WRITE on the chalkboard a sample of an addressed business envelope. Point out that the address of the person addressed is exactly as it appears in the letter and the writer's name and address is in the upper left hand corner.
FOLD your letter to fit your envelope, following your teacher's instructions.	EXPLAIN to the students that the letter should always be folded to fit the envelope and demonstrate the double fold procedure for a long envelope and the three-fold procedure for a short envelope.
	NOTE: Students should be told in the beginning that you will grade severely on the appearance of the letter and how they have followed the mechanics that you have explained.
	RESOURCES: Jobs in Your Future: Scope/Job Skills 1 Conlin Series Troubleshooter Series, Book 7 Randall: Getting a Job

BEST COPY AVAILABLE

Your street address
Your city, state, zip code
Today's date

Name of person you write to
(if you know it)
Name of company
Street address
City, State, Zip Code

Dear Mr. ______________: (if you know the name)
or
Dear Sir:

Paragraph one: Name the job you are applying for.

Paragraph two: Give your age, education, and experience (if you have no experience, say so, but state you are willing to learn).

Paragraph three: Ask for an appointment for an interview.

Very truly yours, (or Sincerely)

____
Sign your name here.
and

____
Print your name here.
(Type, of course, if you
type your letter.)

BEST COPY AVAILABLE

OBJECTIVE

19. Show that you can recognize the difference between fact and opinion.

ACTIVITIES	TECHNIQUES
READ the statements presented by your teacher, and determine if they are facts or opinions.	INTRODUCE recognizing the difference between fact and opinion by asking students to read from the chalkboard the following statements: 1. The car has a two-hundred horsepower engine. 2. It has eight cylinders and a four-speed stick-shift transmission. 3. The bucket seats are covered with red leather upholstery. 4. It is the best car for Jim to own. Ask students to determine which statements are facts and which are opinions.
TELL the class how you decided which statement was fact and which was opinion.	ASK students how they arrived at their decisions. Using their answers, guide them into stating a definition of the words fact and opinion:
MAKE definitions for the words fact and opinion.	A fact is a statement that is accepted as true based on present knowledge. An opinion is what we believe or feel to be true without proof.
PARTICIPATE in a discussion of ways to tell the difference between statements of fact and statements of opinion.	LEAD students by inductive methods, to see that factual statements can be proved true or false by objective means, such as forms of measurement, official records, or impartial documents. You might wish to point out to students that some facts change as we gain knowledge; for example, school children were taught in the 1930's that the atom was the smallest particle into which matter could be divided. At that time, based on the knowledge we then possessed, this was a true statement of fact, although today we consider it false. Statements of opinion, however, deal not with objective information but rather with attitudes and judgments and feelings. Opinions can often be recognized by clue words, such as good, worst, most, too, and better.

OBJECTIVE

19. Show that you can recognize the difference between fact and opinion.

ACTIVITIES	TECHNIQUES
VIEW the film presented by your teacher.	SHOW the film How to Judge Facts at this point for clarification, summary, and reinforcement.
LISTEN to the tape recording played for the class, and distinguish between statements of fact and statements of opinions.	BRING to class a tape recording of a television weather report. Play it for the class as many times as is necessary to help them distinguish between factual statements and statements of opinion. A taped television advertisement might also be useful. Emphasize that a great deal of the writing and speaking to which we are exposed daily, especially editorials, advertisements, and the comments of teachers, parents, and ministers are mixtures of facts and opinions.
	PRESENT a short paragraph such as the following, using the overhead projector; and ask a good reader to read the paragraph to the class: The Light in the Forest is a novel by Conrad Richter. It is one of the best books I have ever read. The main character is True Son, a white boy who has been raised by the Indians. When he was fifteen, the white captives were returned to their families; and True Son had to leave the Indians and live with people he considered his enemies. The author has done an excellent job of making the reader feel True Son's conflicts and tensions. The author also makes skillful use of symbolism. A new illustrated edition of the book was published in 1966 by Alfred A. Knopf, Inc. Excerpts from reviews of books or motion pictures, such as Love Story and The Cross and the Switchblade or others relevant to students' interests, could provide material for discussions.
READ each sentence of the paragraph carefully, and participate with your classmates in deciding which sentences present facts.	DISCUSS with students the separate sentences of the paragraph, and ask them to determine which ones are factual. Underline these to separate them from opinions.

OBJECTIVE

19. Show that you can recognize the difference between fact and opinion.

ACTIVITIES	TECHNIQUES
TELL the class how you think opinions are developed.	LEAD students inductively to discover that opinions are often derived after studying facts. Stress the necessity for obtaining as many facts as possible before stating opinions.
READ the poem, "The Blind Men and the Elephant," and be prepared to distinguish between facts and opinions.	PRESENT the poem "The Blind Men and the Elephant" (see page 4 of 4), using the overhead projector. Ask a different student to read each stanza. After the reading, ask such questions as (1) Why were the opinions so difficult? (2) What explanation can you give for the following quotation: "Though each was partly in the right/and all were in the wrong!"?
READ the following sentences and determine if they are facts or opinions. Be prepared to explain your choice.	PRESENT pairs of similar statements, one of which is a statement of fact and the other a statement of opinion or judgment. Ask students to distinguish between them. 1. Susan Glasser gave the nominating speech for Mary Calhoun. Susan Glasser made the best nominating speech today. 2. John F. Kennedy was the best President we have ever had. John F. Kennedy succeeded Dwight E. Eisenhower as President. 3. Ted broke the dish on the edge of the sink. Ted broke the dish on purpose. 4. We overwhelmed Ellenville High by a lopsided score. We defeated Ellenville High 4-1.
	RESOURCES: Monroe et al: Basic Reading Skills Galaxy Series, "Judgments, Exercise 1," Gr. 11 Smith and Wilbert: How to Read Better Film: How to Judge Facts (Instructional Materials Center)

THE BLIND MEN AND THE ELEPHANT

It was six men of Indostan
To learning much inclined,
Who went to see the elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The first approached the elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl,
"God bless me! but the elephant
Is very like a wall!"

The second, feeling of the tusks,
Cried, "Ho! What have we here
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an elephant
Is very like a spear!"

The third approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the elephant
Is very like a snake!"

The fourth reached out his eager hand
and felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he;
" 'Tis clear enough the elephant
Is very like a tree!"

The fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an elephant
Is very like a fan!"

The sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right
And all were in the wrong!

by: John Godfrey Saxe

OBJECTIVE

19. Show that you can recognize the difference between fact and opinion.

ACTIVITIES	TECHNIQUES
	COLLECT a series of news articles reflecting different opinions about the same person; for example, one of the Kennedy clan or an important local figure.
LISTEN to some different reports about the same person. Then read them again for yourselves, if you wish.	READ the articles aloud; then make them available to the students.
TELL what different views of this person appear in the articles.	DISCUSS with the class through questions how opinions differ in these articles; for example: 1. How do descriptions of this same person vary? 2. Do the facts in the articles agree? The opinions? 3. Do you have a picture of this person in your mind? 4. Have the articles influenced your image of this person? How?
WRITE a paragraph describing this person. When you include items of opinion, state: "It is my opinion . . .," or " . . . thinks."	
	NOTE: The same procedure can be used with reports of controversial issues such as busing, or with reviews of movies, books, musical groups.

OBJECTIVE

19. Show that you can recognize the difference between fact and opinion.

ACTIVITIES	TECHNIQUES
SELECT clippings from one classification provided by your teacher.	CLIP items from various sources and classify them by subject: advice to the lovelorn, sports, special editorials, letters to the editor, styles and fashion, etiquette, inventions, and others.
MARK off two columns on a sheet of notebook paper, and write Fact at the top of one and Opinion at the top of the other. From your clippings copy statements under the proper heading. Attach the clipping that you quote from to your lists.	HAVE the students prepare a Fact-and-Opinion Sheet and list statements from their clippings under the proper column.
READ one of your clippings to the class, and explain your reasons for classifying statements in it as fact or opinion.	DISCUSS with the students their findings to clarify their recognition of the differences between fact and opinion.
FIND some other examples which illustrate both fact and opinion, and report your findings to the class.	ASK the students to bring in examples of facts and opinions of their own from any source they choose. Suggest that in addition to clippings from periodicals, they may copy from articles in the library, or take down statements made by news commentators or given in advertisements on the television and radio. ALLOW the class to evaluate the success of each student's findings.
READ the story assigned by your teacher making notes as you read of statements you can label as fact and opinion.	SELECT for class reading and discussion a pertinent story or article from their anthology, such as: Perspectives: "Frame-Up on the Highway" Accent U. S. A.: "The Mystery of the Stone Towers" Compass: "The Tollund Man" Adventures for Today: "Rookie Cop" Adventures in Living: "The Break" Adventures for Americans: "The Night the Ghost Got In" Adventures in Values: "Paul's Case"

OBJECTIVE

19. Show that you can recognize the difference between fact and opinion.

ACTIVITIES

COMPARE and discuss your choices with your classmates.

TECHNIQUES

MARK off two columns on the chalkboard: label fact and opinion. List, or have a student list, the items under the appropriate heading as the students volunteer them. Stop for comments or discussion about each item. Bring out the fact that both fact and opinion affect the plot of a story or, if you have assigned an article, that the students' opinions (or the author's) are logically derived from the facts.

RESOURCES:

Newspapers and magazines, not necessarily current issues.

Television or radio programs, including advertisements, editorials, news commentary, and analysts' reports.

Galaxy Series, Grades 10, 11, 12

New Companion Series, Grades 9, 10, 11, 12

Scope Visuals: Reading Skills, No. 5, "Separating Fact from Opinion"

OBJECTIVE

20. Show that you can support your opinion with reasons.

ACTIVITIES	TECHNIQUES
	INTRODUCE this activity on giving reasons for arriving at a conclusion by telling the class that, at some time or another, everyone wishes he could be different from what he is.
PRETEND you have the choice of (1) changing yourself into an object, or (2) changing places with another person. TELL the class what you are, without naming the object, and see how quickly your classmates can guess what you are describing. OR TELL the class about yourself, without naming the person, and see how quickly they can guess who you are. GIVE your reasons for deciding on the object or person you guessed.	HAVE the class follow the directions given in the Activity Column.
	NOTE: This can be used as a written activity with the class guessing orally what object or person is being described and supporting their choice with reasons.

p. 1 of 2

OBJECTIVE

20. Show that you can support your opinion with reasons.

ACTIVITIES	TECHNIQUES
	USE a reproduction of Brueghel's Peasant Wedding to show to the class.
STUDY the reproduction of the painting Peasant Wedding.	TELL the students it was painted about 1600 and shows the celebration after a wedding ceremony.
FIND the bride.	LET the students identify the bride (the one who is sitting with her hands folded.)
FIND the groom.	ASK the students who they think the groom is, emphasizing that the identity of the groom is an opinion. Any opinion with valid reasons is acceptable.
STATE your opinion in the beginning sentence of a paragraph, support your opinion with reasons, and restate your opinion in the last sentence.	DIRECT **students** to state a topic sentence giving their opinion about who the bridegroom is, supporting their opinion with two or three good reasons. The last sentence in the paragraph should summarize their opinion. (This is a good opportunity to teach the paragraph which begins with a topic sentence.)
	NOTE: Gilbert Highet, a noted scholar, has written a theory about the identity of the groom, which is on page 2 of 2. Read it to the students for comparison after they have presented their opinions. (Perhaps the opaque projector could be used.)
	NOTE: Use the same technique for other paintings, such as Paul Gauguin's Femmes de Tahiti. For this painting, ask students to give their opinions of what the two women had been discussing.
	RESOURCES: Brueghel: Peasant Wedding Gauguin: Femmes de Tahiti (Reproductions and slides can be obtained from the Instructional Materials Center.)

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 2 of 2)
Gilbert Highet's Theory. Gilbert Highet, "Finding the Groom," Read XVII (October 1, 1967), 30

OBJECTIVE

20. Show that you can support your opinion with reasons.

ACTIVITIES	TECHNIQUES
DISCUSS with the class and your teacher the television programs you enjoy and watch most often.	BEGIN the study of how to judge a television show by finding out, through discussion, what programs are most popular with the class. With the help of the students, choose a particular program to be broadcast on one night when all or most students will be able to view it.
VIEW the assigned program and write down three or four reasons why you liked or disliked it. In forming your opinion, consider the elements suggested by your teacher. Try to make your reasons as specific as possible. Arrange your reasons in the order provided by instructions.	TELL students to view the program and then to write down three or four reasons why they liked or disliked it. Elements they might consider are theme, plot, character, casting, believability, camera work, musical background, sets, costumes, and humor. When they have written down their opinions of the show and their reasons for their opinions, have them arrange their reasons in the following order--second strongest reason, first; weakest reason, second; and strongest reason, last so as to form a climax.
BRING your written reasons to class, and write them on the chalkboard when you are called on. Then join in a discussion of the different reasons for opinions as they are presented by other students.	HAVE students bring their written reasons to class the day after the show. Allow groups of students to write their reasons on the chalkboard under either of two columns marked "favorable" and "unfavorable." Lead the class in an examination of the various reasons given for students' opinions.

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OBJECTIVE

20. Show that you can support your opinion with reasons.

ACTIVITIES	TECHNIQUES
GIVE your suggestions or ideas for additions or changes which you believe will make for improvements in what you study and what you do in class. Support your suggestions with reasons.	ENCOURAGE students to make suggestions for class activities, topics of interest for study, and rules of conduct or discipline.
	EXPLAIN that the purpose is not to criticize but to make constructive suggestions, supported by reasons.
	DISCUSS with the class several suggestions given by the students.
	PLACE a folder or suggestion box in a convenient location.
WRITE your suggestions for improvements and drop them in the suggestion box (folder). Be sure you give reasons for your suggestions.	TELL students that they may put similar suggestions, unsigned if they wish, into the box at any time and that their ideas will be reviewed and discussed periodically. However, emphasize that these suggestions should not criticize but should contain reasons why they think the implementation of their ideas will be of value to the class.
	RESOURCES: Resnick: 350 Ideas for Teachers Conlin Series

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	CLIP a variety of newspaper articles; namely, editorial, news feature story, T. V. program, preview article, live show review, weather forecast and summary, financial, social event.
	GIVE one to each student or allow each student to choose one.
STUDY the newspaper article you have.	EXPLAIN that each article is of a particular type and has a particular purpose. You may wish to assign the articles to insure variety.
WRITE down the kind of article you have and the purpose for which it was written.	
READ your clipping and your explanation of it to the class.	COMPARE, with the students, their findings with the following criteria: 1. The purpose of an editorial is to express a personal opinion on a specific issue and to substantiate that opinion. 2. The purpose of a news feature story is to describe a news event objectively, giving facts. 3. The purpose of a TV preview is to describe the merits of the program and urge the public to view it. 4. The purpose of a live show review is to describe the content, the audience reaction, and the reviewer's opinion. 5. The purpose of a weather forecast and summary is to forecast the weather, state temperatures, present fronts and pressure areas on a map, summarize weather conditions in specific areas.
CHOOSE another article and analyze it in the same way.	6. The purpose of a financial article is to state the company's financial position and to provide encouragement for the stockholders.

RESOURCES:

Richmond Times-Dispatch

Richmond News Leader

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
GIVE your definition of propaganda.	INTRODUCE the activity on propaganda techniques by inductively leading students to define propaganda as the ways and means one individual or group uses to try to sway the opinion of others.
	DEFINE the terms denotation and connotation to the class and lead them to see that the suggestion power of words can be used to influence others to one's own way of thinking.
	TELL with what you associate the words given by your teacher. As an example, write on the chalkboard or a transparency sheet such words as the following and ask for the connotative responses aroused: milk shake home communist snake fink Irving democracy
COMPARE what each word means to you with its dictionary definition.	ASK student's to compare their responses to these words with the dictionary definitions in order to distinguish denotation from connotation. Discuss the different implied meanings given by the students with the denotative meanings.
UNDERLINE the word in each pair that has an unfavorable connotation.	DISTRIBUTE to students a list of paired synonyms, and ask them to underline the word which has unfavorable connotations. Examples: 1. curious, nosy 5. old, elderly 2. fussy, neat 6. clever, crafty 3. slender, skinny 7. arrogant, proud 4. fat, plump 8. take, steal
CHOOSE the name which has **a favorable connotation.** Tell why you reject the other names.	ASK students to pretend that they are motion picture executives about to name a new James Bond-type star. Would they pick Clarence Stiffleboom, Lance Brooks, or Percy Primrose as a name? Why? Emphasize again the selling power of certain words.

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	PRESENT the propaganda techniques below by showing and explaining examples of each one as used in magazine and newspaper clippings and on television: 1. Name Calling Device--"greasy kid stuff" 2. Glittering Generality--"nothing says lovin' like something from the oven." 3. Band Wagon Appeal--"13,000,000 use Holiday Inns." 4. Card Stacking (jumping to a conclusion on the basis of insufficient evidence)--"Hate that gray? Wash it away!" 5. Plain Folks Appeal--"...like grandmother used to make" and "old fashioned flavor." 6. Testimonial (a famous person endorses a product) 7. Transfer (shown when a famous person's picture is used with a product, but there is no direct quotation by him about his use of the product.)
DETERMINE the propaganda device used in the ads and cartoons given to you by your teacher, and explain the reason for your choice to the class.	DISTRIBUTE clipped advertisements and political cartoons with their slogans to students; have each one determine the technique used and explain its use to the class.
	NOTE: If tape recorders are available, ask several students to record television and radio commercials for playback and discussion the next day.
PREPARE an original, appealing magazine ad on a product of your choice. Make up a brand name, use any art work you choose, and focus on the propaganda technique of your choice.	ASSIGN each student to prepare an original magazine advertisement on a product of his choice. Have students choose a brand name that has appealing connotations, make up suitable slogans, and prepare any illustrations that they would like to include. Allow for individual explanations of the finished ads and display them on the bulletin board. Ask the class to check for the propaganda device used.

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
PRESENT your ad to the members of the class. PREPARE and take part in the presentation of the commercial prepared by your group.	DIVIDE the class into small groups, with each group assigned one propaganda device to be used in presenting a four-minute commercial to the class. Set up ground rules beforehand on such things as length of skit, participation by members, costumes, props, and appropriateness of products for classroom audiences.
	ALLOW two days for students to write, edit, and practice presentations. Schedule time for class performances.
	NOTE: If video tape equipment is available, provide for the taping of the commercials.
	CONCLUDE and reinforce with the showing of the film Propaganda Techniques.
VIEW the film Propaganda Techniques and give your opinion of this medium as a means to recognizing propaganda.	
	RESOURCES: "Connotation at Work," Read, January 1, 1966. Film: Propaganda Techniques

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
READ the poem "Auto Wreck." Tell what images it makes you "see" in your mind.	SHOW the impact of contemporary songs and poems when they are communicated through audio-visual media by first showing the film "What Is Poetry?" which interprets the poem "Auto Wreck" by Karl Shapiro. First make a transparency of the poem or ditto copies for students to read before they view the film.
LOOK at the film "What Is Poetry?" Tell what images the film brought out that you missed when you read the poem. Think about the film and tell what poetry is to you.	ASK students to reveal the similarities and/or differences in the images prompted by their reading of the poem and those used by the producer to interpret Shapiro's poem. Then, solicit individual definitions of poetry.
LISTEN to the song "DOA." Compare it to the poem "Auto Wreck." Tell whether you think "DOA" is poetry or prose.	PLAY the song "DOA" (Dead on Arrival) by the Blood Rock. Ask students to compare the poem "Auto Wreck" with the song "DOA." Is "DOA" poetry? Lead the students to see that a song is a kind of poetry.
SUGGEST some topics of "now" songs.	ASK students what themes or topics contemporary songs express. List their ideas on the chalkboard. Lead students to discover that popular records reveal contemporary life--its joys, its frustrations, its sorrows.
NAME some themes of rock music that you know about from listening to recordings, films, TV, and radio.	USE themes such as the ones below to lead students to understand better the world in which they live. As the themes and topics are discussed, students will suggest many of the records listed as well as others. (Students will want to bring in their own records. Be prepared: listen to all records before playing them to the class.)
TELL why you have ever wanted to leave home. Listen to classmates' reasons.	1. GENERATION GAP. USE such songs as "She's Leaving Home" by the Beattles. Before playing this song, ask if any student has ever run away from home or wanted to. Encourage students to tell their experiences and give their reasons, if they would like to.

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
LISTEN to the song "She's Leaving Home."	ASK students to compare their reasons for wanting to leave home with those of the girl in the Beatles' song. Play the record or show a transparency of the words (see p. 4 of 4) or use both.
TELL what the song is trying to say about the girl, her parents, and their relationship.	LEAD the students to interpret the poem by asking first factual questions about what the song says, then interpretative questions, such as: Why did she run away? What does "living alone" mean? How could she be "living alone" if she's with her parents? How could someone get "everything money could buy" and still not be happy? Why did she sneak out when she left? Why had she hoped the note "would say more?" What does this show about her feelings toward her parents? Where is she going? How old is she? How do her parents feel? Do they love her? Whom do you sympathize with? What will happen to her?
PRETEND that you are the girl and write a short note to your parents telling why you left home, or pretend that you are one of the parents and write a short answer to the girl's note, telling why she should come home.	GIVE students a choice for a writing activity. Let them either pretend they are the girl in the poem and write a short note to the parents telling why she ran away, or pretend they are the parents and write a short answer to her note telling why she should come home.
LISTEN to the recordings and read the quotation given you by your teacher. Give some reasons why people do not seem to listen to each other.	2. COMMUNICATION. USE such recordings as "Everybody's Talking at Me" from Midnight Cowboy and "Sounds of Silence." Ask students to relate the following quotation to either of these songs: "people hardly think nowadays. They throw words at each other." (Nehru). Ask such questions as: Why don't people listen to one another? Is communication between people really worse than it used to be? Does to listen mean more than to hear? (A student-made film which interprets "Everybody's Talking at Me" is available from the Coordinator of English.)

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES

TECHNIQUES

3. LOVE. USE techniques like those given above for songs with this theme. Some suggested recordings follow:

> "The Song Is Love," "The First Time Ever I Saw Your Face," and "Follow Me" by Mary Travers; "The Look of Love" by Sergie Mendez.

4. PROTEST. USE records of the students as well as titles such as "On the Path of Glory," "I Wish I Knew How It Would Feel to Be Free" by Mary Travers; "Give a Damn" and "Bless the Children" by Odetta; "What the World Needs Now Is Love."

NOTE: As these songs become dated, substitute current titles and add new themes. The themes above are only suggestions; other topics might be drugs and loneliness. Bring in television programs, motion pictures, and poetry wherever they are applicable.

RESOURCES:

Film: "What Is Poetry?"
Wilkerson: Change: A Handbook for the Teaching of English and Social Studies.
Silver: The Pop Makers.
Walker, ed.: Favorite Pop/Rock Lyrics.
Pop/Rock Lyrics, #2
Hogan: Poetry of Relevance, Books 1 and 2

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 4 of 4)
The Beatles. "She's Leaving Home"

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	WRITE on the chalkboard a list of newspaper features which are to be found daily in the local newspapers. 1. Publisher and editor 2. Index or table of contents 3. Sports story 4. Letter to the editor 5. Local news story 6. State news story 7. Foreign news story 8. Political cartoon 9. Editorial 10. Weather forecast and summary
FIND where each of the features are located in your newspaper and select one news story to use in class.	GIVE each student a copy of a newspaper.
WRITE down the facts which answer any or all of the five W's in the news story you have chosen.	TELL the class that a news story will answer five W's: who, what, when, where, why. List them on the chalkboard.
USING the same news story, list the questions the reporter had to ask to get the facts in his story.	NOTE: A daily newspaper for each member of the class can be obtained by calling the circulation manager of Richmond Newspapers, Inc. But plan ahead so that the newspapers will be on hand when you need them. Special rate: 5¢ per copy.
	RESOURCES: Richmond Times-Dispatch Richmond News Leader Other newspapers

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	ASK the students several days in advance, to bring in scissors, glue, and as many old magazines as they can find as materials needed in making a collage.
SELECT from a magazine or other source a picture that effectively conveys an idea or feeling.	DISCUSS the various ways in which pictures can often express ideas and feelings better than words. Have the students find an example in their magazines of a picture that effectively expresses an idea or feeling.
	INTRODUCE the term COLLAGE and relate it to the previous discussion of how pictures express ideas and feelings.
MAKE a collage that expresses your ideas and feelings on the theme "Myself."	ASSIGN the theme "Myself" to the class and tell them to cut from the magazines pictures, words, and phrases which express their ideas or thoughts about themselves. Assemble the pictures and words on paper to form a collage.
COMMENT on each collage in terms of how it is put together, the mood it conveys, and how the pictures contribute to this mood. Try to determine which member of the class made each collage and give reasons for your choice.	SHOW each completed collage to the class and have students try to guess the identity of the person who made it. DISCUSS with the students the effect of the collages and how well they communicate the personalities of the persons who made them.
	NOTE: Several days should be allowed for the completion of this assignment. Also, themes other than "Myself" could easily be developed. In addition, materials other than magazine pictures and printed words and phrases could be used, such as bits of cloth, ribbon, pressed flowers, etc. Collages can be produced in shapes other than the flat poster types; for example, a hanging sphere. Encourage students to use their creativity.

p. 1 of 1

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	CLIP a number of advertisements of current motion pictures from newspapers, and pass them out to the class.
READ your advertisement and tell the class to what audience you think it is directed, giving reasons to support your answer.	EXPLAIN that advertisements for motion pictures are carefully worded so that they will draw a large audience and that the advertisers write to appeal to a particular age group or type of person.
	SUGGEST that other media use techniques similar to those in advertisements for motion pictures and for the same purpose--to attract a particular audience or to sell a product to a special group. The class will probably recall TV and radio commercials.
LIST, as you watch a television program, any three commercials shown. Identify the audience to which they are directed and give reasons for your choices.	ASSIGN any program of the students' choice, but specify that it be one which is frequently interrupted for commercials. Have them apply the same evaluation to the commercials that they have to the newspaper advertisements. Suggest the appeals of certain types of commercials, such as the whole-family appeal in advertisements for cereals, the teen-age-girl appeal of some hair lotions, the woman-of-all-ages appeal of diet food.
WATCH the assigned television program and evaluate its audience appeal.	ASSIGN any hour-long TV program of the students' choice or, as the occasion arises, a TV play of a story or novel which the class has read. Tell the students to decide the type of audience to which the program was directed and whether, in their opinion, it would satisfy or please a large proportion of that audience. Ask, "Would another age group or culture be interested in this program? Why or why not?" Give examples such as: adults watching Lassie or a young adult watching Sesame Street, an extremely liberal or conservative person watching All in the Family.

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
CHOOSE any real or imaginary item you wish that you would like to sell.	INTRODUCE this activity on writing a classified advertisement by asking students to choose a real or imaginary item that they would like to sell, such as an automobile, a dress, a guitar, a Man from Mars, a vampire.
WRITE a short paragraph giving information about the item which you think would influence someone to buy.	DIRECT students to write a brief descriptive paragraph presenting the bare essentials necessary to sell their product to prospective buyers.
READ several ads in the newspaper to learn how ads are written.	ALLOW students 10-15 minutes to read from the classified section in preparation for the next step.
REWRITE your paragraph in as few words as possible without omitting necessary details.	HAVE students delete unnecessary words and phrases from their own paragraphs in order to make up one advertisement. A limit could be placed on the number of words to encourage conciseness (for them, to save money on the cost of publishing the advertisement.)
READ your ad aloud to get the group's opinions about its selling power.	ASK students to read their prepared advertisements aloud. Have the listeners make comments about the clarity of each advertisement.

NOTE: Richmond newspapers will provide newspapers for classroom use at the rate of five cents per copy. Call the Circulation Manager.

RESOURCES:

Richmond Times-Dispatch

Richmond News Leader

"Vocabulary for Slow Learners," English Journal, January, 1970

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	ALLOW a week for the activity on news coverage by various mass media.
SELECT an important local, national, or international news event of your choice and follow its development on TV, radio, and in newspapers and magazines for one week.	ASK students to select an important event likely to remain in the news for several days. Ask them to follow the developments of the event, using TV, radio, newspapers, and magazines.
REPORT to the class on the types of coverage given to the news event of your choice by the different media. Follow the guidelines provided by your teacher.	HAVE students report to the class at the end of the week on the advantages of the different media. The following questions will provide a guideline for reporting: 1. Which medium reported the story first? 2. Which medium reported the greatest number of details? 3. From what medium did you learn the most? 4. Which report do you remember best? Why? 5. Were the events interpreted differently? 6. Which one medium would you choose if you had to give up the rest? Why? RESOURCE: Christ: Modern English in Action, Grade 12

OBJECTIVE

21. Show that you understand the impact of various media.

ACTIVITIES	TECHNIQUES
	INTRODUCE the study of the selling power of words by suggesting the names of several products regularly seen in ads or on TV for discussion of the meaning implied such as: Charger, Pinto, Maverick, Riviera, El Dorado, Cutlass, and Imperial for automobiles.
MAKE a list of 5 specific names for 5 particular products and write the dictionary meaning of each.	ASSIGN each student to make a list of 5 specific names of a particular product by looking through magazines and newspapers or listening to radio or TV, and to write out the dictionary definition of these names.
EXPLAIN to the class why the manufacturers of your product might have chosen the name given to the product.	LEAD the class to discover that manufacturers often try to choose names the connotations of which will enhance their product and promote sales, such as: Riviera--luxury; Ajax--power; Accutron--precision.
	RESOURCE: "Vocabulary for Slow Learners," English Journal, January, 1970

OBJECTIVE

22. Show that you can perform the appropriate procedures for obtaining a job.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity of determining work interests by conducting a discussion of the large number of jobs and work areas that people need to consider. Lead the discussion into a consideration of the means to discover an area of work, such as self-examination, previous summer work, interviews with vocational counselors and guidance counselors.
PARTICIPATE in the discussion on how to discover the work for which you are best suited.	
WRITE down one of the eight areas of work that especially interests you and discuss with other students and your teacher why you chose this one. Also, give examples of specific jobs under your preferred area of work.	WRITE the following general areas of work on the chalkboard or on a transparency sheet and ask students to choose and write down the one they think they might like and are best suited for: literary work, scientific work, persuasive work, outdoor work, social service work, and artistic work. Then explain specific jobs under these areas of work that individuals might consider. You will find Jobs in Your Future an excellent resource for this activity (p. 15). Ask students about the jobs they prefer and feel they are qualified for or can become qualified.
COMPLETE the Kuder Preference Record as directed by your teacher.	ADMINISTER the Kuder Preference Record in class to allow students to discover work preferences about which they may be unaware. Copies of the Kuder Preference Record can be obtained from your Guidance Department.
	REVIEW again with students the eight work areas after tabulating the results of the Kuder in order to give students an opportunity to consider other job possibilities they might not have considered before.
	RESOURCES: Lee: Jobs in Your Future, Scope/Job Skills 1 SRA: Kuder Preference Record

OBJECTIVE

22. Show that you can perform the appropriate procedures for obtaining a job.

ACTIVITIES	TECHNIQUES
BECOME familiar with sources of information about jobs.	INTRODUCE researching a specific job by informing students about sources of information, such as vocational counselors, employment agencies, the Government Printing Office, Bureau of Labor Statistics, and the library. Library references might include the following materials: Occupational Outlook Handbook, Dictionary of Occupational Titles, 17 Million Jobs, Vocational School Guide, Job Guide for Young Workers, and boxed kits of job profiles. See page 3 of 4 and page 4 of 4 for a list of government publications.
RESEARCH a specific job, using as many sources as possible to find answers to questions, such as location, wages, hours, qualifications, and fringed benefits.	ALLOW a week for library research and notetaking. If students wish to write for government publications, suggest that they write at least a week before beginning this activity.
	TELL students to study and organize the information they have gathered in order to present it to the class.
STUDY the information you have collected, and then with a partner act out the situation that the teacher presents.	PAIR students and assign one the role of a vocational counselor and the other, that of a person seeking information on the job that the "counselor" has researched. Then allow them to reverse roles.
	ALLOW two days for role-playing of interviews before the class. Students can thus present their findings and practice skills of interviewing.
	NOTE: Letters requesting information and letters requesting a job interview are included under Objective 18.
	As an enrichment activity and motivational device, use the simulation game Life Career, if it is available. The game helps students gain an understanding of the labor market, marriage, and education.
	RESOURCES: Scholastic Scope, April 5, 1971 Simulation Game: Life Career

JOBS FOR HIGH SCHOOL GRADUATES

Below is a list of jobs which experts say will be lucrative during the next ten years. If you want information on the jobs listed, send for booklets. Ask for Occupational Outlook Handbook Reprint, No. ______ (give the number of the booklet you want). Enclose the amount of money it costs. Use a check or money order, not coins. Address your letter to: Bureau of Labor Statistics, 406 Penn Square Building, 1317 Filbert Street, Philadelphia, Pennsylvania, 19107.

In most parts of the country, there will probably be a lot of jobs in these fields during the next 10 years. Special courses in high school, like typing or shop, may be helpful or necessary. In many cases, you can get on-the-job training.

Armed Forces, No. 1650-127 (15¢)
bank clerks and tellers, No. 1650-124 (15¢)
building custodians, No. 1650-62 (10¢)
bookkeepers, No. 1650-50 (10¢)
cashiers, grocery checkers, No. 1650-51 (10¢)
computer operators, No. 1650-41 (15¢)
construction workers, No. 1650-72 (15¢)
cooks, kitchen helpers, No. 1650-63 (10¢)
dental lab technicians, No. 1650-8 (15¢)
draftsmen, No. 1650-27 (15¢)
drivers (trucks, taxis, buses), No. 1650-94 (20¢)
factory assemblers, No. 1650-95 (15¢)
government workers, No. 1650-127 (15¢)
hospital attendants, No. 1650-9 (15¢)
mail carriers and clerks, No. 1650-128 (15¢)
medical lab assistants, No. 1650-16 (10¢)
office boys, office girls, messengers, office-machine operators, No. 1650-50 (10¢)
policemen, policewomen, No. 1650-66 (15¢)
salespeople, No. 1650-58 (15¢)
service station attendents, No. 1650-79 (20¢)
shipping clerks, No. 1650-53 (10¢)
secretaries, typists, No. 1650-54 (10¢)
telephone craftsmen, No. 1650-122 (15¢)
telephone operators, No. 1650-55 (10¢)
waiters, waitresses, No. 1650-63 (10¢)
X-ray technicians, No. 1650-17 (10¢)

START AS A HELPER

In the following jobs, you usually start as a helper and learn the trade on the job.

air-conditioning mechanics, No. 1650-80 (10¢)
appliance servicemen, No. 1650-81 (10¢)
auto mechanics, No. 1650-79 (20¢)
business-machine servicers, No. 1650-83 (15¢)
diesel mechanics, No. 1650-84 (10¢)
furniture upholsterers, No. 1650-97 (10¢)
industrial-machine repairmen, No. 1650-86 (15¢)
TV and radio servicemen, No. 1650-89 (10¢)
welders, No. 1650-105 (10¢)

JOBS FOR HIGH SCHOOL GRADUATES - (Continued)

APPRENTICE PROGRAMS

To learn one of these trades, you usually must enter a regular apprentice program.
bricklayers, No. 1650-69 (20¢)
carpenters, No. 1650-70 (20¢)
construction electricians, No. 1650-73 (15¢)
machinists, No. 1650-98 (15¢)
operating engineers (drivers of cranes, bulldozers, pile drivers), No. 1650-76 (15¢)
painters, No. 1650-70 (20¢)
plumbers, No. 1650-77 (15¢)
printers, No. 1650-101 (20¢)
structural-metal workers, No. 1650-74 (15¢)

SPECIAL SCHOOLING

For jobs in these fields, you usually must study at a technical school, junior college, or community college for one to three years.
airplane mechanics, No. 1650-117 (20¢)
barbers, beauticians, No. 1650-61 (10¢)
dental assistants, No. 1650-8 (15¢)
forestry aids, No. 1650-31 (15¢)
medical lab technicians, No. 1650-16 (10¢)
nurses, No. 1650-9 (15¢)
physical therapy assistants, No. 1650-14 (10¢)
surveyors, No. 1650-46 (10¢)

BAD PROSPECTS

The following fields will probably not be good places to look for work. Openings will occur only at certain times and in certain places.
farming
merchant marine
mining
performing arts (actors, singers, musicians)
railroads

OBJECTIVE

22. Show that you can perform the appropriate procedures for obtaining a job.

ACTIVITIES	TECHNIQUES
	BEGIN the activity of filling out application forms by stressing the need to make a good impression when applying for a job by writing legibly and by giving complete and accurate information.
FILL OUT the sample applications distributed to your group; then check each other's forms upon completion for thoroughness, accuracy, and neatness. MAKE any necessary corrections on the application that you have completed.	OBTAIN beforehand samples of applications from various business firms and agencies. Divide the class into groups of three or four, distribute identical applications to each group, and allow students to complete the forms. Then have the members within each group check each other's applications for completeness, accuracy, and legibility. Remind students to check that basic directions like printing and using ink have been observed. Allow class time for corrections. Have one student from each group report to the class on the kinds of errors evident on the applications within his own group.
GIVE your opinion of the effect of the applications selected for discussion on an employer who might receive them.	DISCUSS with students what probable effect the applications, which you choose at random, would have on a prospective employer.
COMPLETE the application for a Social Security Card provided by your teacher. Mail the application after checking it carefully to your local Social Security Office.	DISTRIBUTE applications for Social Security Cards so that the application can be completed and actually used. (These forms are available from the local Social Security Administration office or the post office.) Insist that students mail the applications themselves.
	INVITE a speaker from the Social Security Office to explain the Social Security system.
	NOTE: Information from a local newspaper states that a person of any age may obtain a Social Security Card.
	RESOURCES: Randall: Getting a Job, Teacher's Manual Social Security Card Applications Applications from various business firms

OBJECTIVE

22. Show that you can perform the appropriate procedures for obtaining a job.

ACTIVITIES	TECHNIQUES
TELL your classmates about any job you have ever had--how you got the job, what you liked or disliked about the job, and what you learned from it that might help you in looking for another job.	BEGIN the activity on arranging for and participating in a job interview by determining, through questions, what jobs the students have held and how they got those jobs. Tell them that almost everyone has done something for pay at some time and that many job openings are found, not through advertisements, but by word of mouth.
	EXPLAIN to the students that on occasions a telephoned request for an interview is better than a written application, but that they should know both techniques: how to talk to a prospective employer over the telephone and how to write a letter requesting a job interview.
	TALK first about telephoned requests. Present the following guidelines to remember in telephoning: 1. Speak clearly and directly. 2. Give your name when calling, and state your business as briefly as possible, such as: "This is Gladys Ford. I would like to make an appointment for an interview for a job as file clerk." 3. Find out the interviewer's name, the time of the appointment, and the plan of the appointment.
PREPARE with your partner a brief imaginary telephoned request for an interview. Present it to the class.	PAIR students off and give them five to ten minutes to prepare an imaginary telephoned request for an interview. Let each pair perform for the class. A tape recorder might be used so that the conversations can be studied later.
	EXPLAIN that another way to ask for an interview is to write a letter which is usually sent to the firm's personnel manager. Have them note that in order to be impressive, the letter should be written clearly in ink or typed, on standard white paper, and should be brief and businesslike. Tell them the first paragraph of the letter should name

OBJECTIVE

22. Show that you can perform the appropriate procedures for obtaining a job.

ACTIVITIES	TECHNIQUES
	the job the student is interested in. The second paragraph should give his age, education, and experience. The last paragraph should request an appointment for an interview. (See Objective No. 18 for the letter of application.)
WRITE a letter requesting an interview.	HAVE students write a letter requesting an interview after choosing an interesting Help Wanted Ad from newspapers available in the classroom.
REVIEW with your teacher the guidelines to keep in mind when being interviewed.	TELL students to assume that they have received an appointment for a job interview. Before having pairs of students interview each other, review with them some guidelines to follow at the interview, such as: 1. Arrive early 2. Try to think of some of the questions that you are likely to be asked in the interview and to work out answers in advance. 3. Keep some general topics of conversation in mind. 4. Dress appropriately and neatly. 5. Sit relaxed, but do not slouch. 6. Do not interrupt the interviewer. 7. Use good grammar. 7. Speak with assurance and self-confidence.
WORK in pairs with a classmate and present an interview situation.	ASK students to choose a partner--one to assume the role of a personnel manager, the other to be interviewed for the position which he wrote about asking for an interview. Allow the class time for the preparation and presentation of interviews.
	RESOURCES: Randall: Getting a Job Irwin: Modern Speech

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	INTRODUCE the study of a short story, such as Saroyan's "The Hummingbird That Lived Through Winter" (pages 4, 5, and 6 of 6) by using the discovery technique, an approach which helps the students discover for themselves an interest in reading through personal feeling for and reaction to fictional characters. The plan includes three steps. Step 1: Thought-starting questions (oral), which should be discussed with the students before reading the story, to provide a thoughtful background and to lead them to discover what experiences they can bring to their reading of the story. Step 2: Thought questions (oral) to guide thoughtful listening, or to guide silent reading if you use a story in the text. Step 3: Thought-development questions (oral and written) which, when given at the conclusion of the story, will help to prevent their distraction from the pure enjoyment of the story. The discovery technique applied to Saroyan's story: STEP 1:
ANSWER as many questions as you can, based on your own experiences.	ASK thought-starting questions, such as the following: 1. In what ways does a hummingbird look different from other birds? (If available, use pictures from Reader's Digest, March 1968, or a color plate from any book on birds.) 2. How do you think the hummingbird got its name? 3. Some birds migrate to a warmer climate during the winter. Why would a hummingbird probably die if it remained during the winter season?

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	4. Of whom do you think when a very old person--say around seventy or eighty--is mentioned? Why?
GIVE your definition of the underlined words in the sentences on the chalkboard.	Vocabulary. (Write these sentences on the chalkboard.) 5. In the sentences on the chalkboard, ask students to decide on a reasonable meaning for the underlined words. a. Mary's dress was an unusual shade of blue, but Jane's was ordinary navy. b. The king owned the land on which the peasants slaved to raise food for his table. c. The brightness of Lois's smile caused the transformation from a plain girl to a very pretty young lady. d. We felt sorry for the pathetic, half-starved puppy.
LISTEN to the story read by your teacher and try to find out why the old man was very happy.	STEP 2: ASK questions as a guide to thoughtful listening. You might write the questions on the chalkboard. For this story you might say: This is a story of an old man's joy in living even though he is nearly blind. As we read the story, try to find out what the old man's secret of happiness was. Read the story to the students.
ANSWER as many of the questions your teacher has written on the chalkboard as you can.	STEP 3: WRITE thought-development questions similar to the following on the chalkboard or use the overhead projector. Draw the answers from the students through oral discussion. 1. What was the old man like as a person? 2. In what did he find his greatest happiness? 3. Does the story make you feel happy or sad? Why? 4. How do you know that the boy admired and respected the old man?

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	5. What do you think the old man meant by his answer to the boy's question, "Did it live?" 6. What could be another title for this story? 7. What does suspend mean in this statement: ". . . I expected the helpless bird . . . to suspend itself in space, . . ."? 8. What word could be substituted for incredible and magnificent in these sentences: "The transformation was incredible." "The new life of the little bird was magnificent."
WRITE your answer to the question your teacher has written on the chalkboard.	WRITE the following question on the chalkboard and ask the students to write their answer to the question: What does this story of the old man and the hummingbird mean to you personally? NOTE: The discovery method is effective in sustaining interest and improving reading comprehension. It is recommended to be used in the study of selections from the anthologies and in other situations such as the reading of the novels designated for common study. RESOURCES: Botel: How to Teach Reading Saroyan: My Kind of Crazy, Wonderful People Reader's Digest, March 1968 New Companion Series Galaxy Series

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS (p. 4 of 6, 5 of 6, 6 of 6)
William Saroyan. "The Hummingbird That Lived Through Winter"

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	USE the following procedure to help students relate to literary characters or situations. This study-guide technique can be used with any number of stories, novels, or films. Two examples are:
READ and fix in your mind the questions on the study guide.	INCLUDE in the study guide for Life with Father questions such as the following: 1. Do you think your family life is similar to or different from the family life in Life with Father? 2. How is it different or similar?
WATCH the film which will contain a scene from the play Life with Father and decide upon answers to the study-guide question.	SHOW the film The Theatre, One of the Humanties, which contains an excerpt from Life with Father in the first ten minutes of the film.
	LEAD a discussion of the study-guide questions.
READ the study-guide questions for The Pearl.	OR INCLUDE in the study guide for The Pearl such questions as the following: 1. Have you ever been in a situation like the one described in The Pearl where you had acquired something which you thought would give you many benefits? 2. Did your experience turn out like Kino's or were you successful? Explain.
AS YOU WATCH the film decide on your answers to the questions in the study guides.	SHOW the film The Pearl.
WRITE your answers to the study-guide questions.	DISCUSS with student their answers to the study-guide questions.
RESOURCES: Films: The Theatre, One of the Humanities The Pearl	NOTE: Study guides serve to direct the attention of students to the purpose of instruction. The technique here is directed toward students acquiring better understandings of themselves through viewing films. Study guides are of course effective in reading for comprehension.

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES

USE epigrams, proverbs, aphorisms, quotations, and fables to provoke discussions of values and to stimulate student's thinking about the "human condition."

1. Today is the first day of the rest of your life. (Kenneth Potchen)
2. You can tell a man's character by the things that make him laugh.
3. No one has a good enough memory to be a successful liar.
4. We know a man by the company he keeps.
5. The best things in life are free.
6. Whatever will be, will be.
7. Everybody is ignorant, only on different subjects.
8. The worst people sometimes give the best advice.
9. He who never fails will never grow.
10. Music is the universal language of mankind.
11. Man's conversation is the mirror of his thoughts.
12. The shortest way to do things is to do only one thing at once. (Samuel Smiles)
13. What you cannot understand, you cannot possess. (Walfgang von Goethe)
14. Nothing is so powerful as an idea whose time has come. (Victor Hugo)
15. To be nobody but yourself--in a world which is doing its best, night and day, to make you everybody else--means to fight the hardest battle which any human being can fight; and never stop fighting. (E. E. Cummings)
16. The early bird catches the worm.

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	17. Aesop's fables, such as "The Fox and the Grapes," "The Hare and Tortoise," "The Northwind and the Sun," "The Boy Who Cried Wolf." 18. Easy modern fables by writers, such as James Thurber.
LISTEN to or read the short statement or the fable presented by your teacher. Think about what it means, and share your ideas with your classmates.	SET aside a short time at the beginning or end of each class session for a period of several weeks for this activity. Ask students to tell what the statement or fable means to them, what it says about human beings in general, whether their observations prove the truth of the selection, how it might relate to their own lives. Try, whenever possible, to lead them by inductive questioning to relate the saying or story to characters they remember from directed or free reading activities. Perhaps application can be made to a recent news event or to some school happening. Since it is unlikely that each student will respond in class daily, invite them to discuss these ideas in their journals.
BRING to class short statements or fables that you like for class discussion.	ENCOURAGE students to find similar statements or stories for class discussion.
	RESOURCE: Film: Aesop's Fables, III

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	INTRODUCE the activity by acquainting students with the term legend. Discuss familiar legends, making use of the following: 1. Bulletin boards, recordings, and filmstrips about American legendary heroes, such as Pecos Bill, Davy Crockett, and Buffalo Bill. 2. Famous people of the twentieth century who are considered legends in their own times.
TAKE part in reading orally a legend assigned by your teacher.	READ together a legend from the anthology appropriate to the grade level of students.
THINK about all the legends you remember, and see if you can find some similarities between them and the story you have just read.	ELICIT from the students, through inductive questioning, the reasons why the story they are reading is considered a legend, leading them to discuss such elements as the unusual feats, the heroic character, and the miraculous occurrences.
WRITE a brief description of a person you consider to be a "legend in his own time."	SUGGEST that students think of someone they know or have heard about whom they consider to be a "legend in his own time," and ask them to write a brief description of that person.
READ your paragraph to the class, and tell why you think the person of your choice is a legendary figure.	ASK students to tell why they selected these persons.
	NOTE: These activities could be used in relation to the novels for common study, those designated for low and medium-low reading ability. Selections from anthologies can also be used in connection with the above activities.

OBJECTIVE

23. Show that you have gained through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	RESOURCES: New Companion Series "Jack Kennedy and the PT. 109," Gr. 7 "The Legend of Sleepy Hollow," Gr. 8 "Ralph Bunch Statesman," Gr. 8 "To Satch," Gr. 9 "Satan and Sam Shay," Gr. 9 "The Courageous One," Gr. 10 "Satchmo," Gr. 10 "O Captain, My Captain," Gr. 11 "The Wild, Wild West," Gr. 11 "Ulysses," Gr. 12 "The Once and Future King," Gr. 12 Galaxy Series "The Old Cardinal Spirit," Gr. 7 "The Man Who Wouldn't Fight Back," Gr. 8 "Diamond of Alaska," Gr. 9 "Run Silent, Run Deep," Gr. 10 "Jesse James," Gr. 11 "The Oldest Story Ever Told," Gr. 12 "Brother Simpatico's Bell," Gr. 12 Sound Filmstrips The Adventures of Pecos Bill The Adventures of Paul Bunyan Novels for Common Study

OBJECTIVE

23. Show that you have gained,through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	INCLUDE selected character poems, such as "Maud Muller," "Eleanor Rigby," "The Highwayman," and "Richard Cory," along with the study of the short story or drama to help students overcome their resistance to poetry.
READ the questions your teacher has prepared for you as guides to listening.	WRITE on the chalkboard a list of questions based on the poems to use as an aid to comprehension or prepare study guides. These questions should be similar to questions used in discussing the characters in short stories or plays. For example: 1. How is the character revealed or developed by what he says, by what he does, and by his response to his experiences? 2. What are the strong points of this character? What are his weak points? 3. What did this character accomplish or hope to accomplish?
LISTEN to the poems as they are read or as recordings are played by your teacher. Consider the questions given you by your teacher.	READ or play recordings of the poems and tell the students to consider the questions on the chalkboard as they listen.
DRAW sketches of the characters in the poems as you see them after listening to the poems.	ASK the students to draw pictures of the characters as they think they would appear.
	USE these sketches for discussion and for the bulletin board. Appropriate questions should lead the students to a better understanding of the characters and to a better understanding of themselves.
SELECT one character from this imaginary town and write a character poem about him.	DISCUSS the types of characters that might be found in an imaginary town.
	RESOURCES New Companion Series Galaxy Series

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
LISTEN to the poems your teacher reads you and **decide why** the characters in the poems did not live up to their potentials.	READ aloud to the class the poems "We Real Cool" and "Ex-Basketball Player." Ask students to decide why the *characters in* the *poems* did not live up to their potentials.
TELL why most people do not live up to their potentials.	LEAD the students through inductive questioning to discover that few people live up to their full potentials. Confide a characteristic that could have held you back if you had let it, or one that perhaps did. Then lead students to think about their own potentials.
THINK about a characteristic you have that could hold you back in life and decide why you have this trait. Decide how you can overcome this characteristic.	ASK each student to think about a characteristic that could prevent him from living up to his potential and why he has it. Then ask him to decide how he could overcome this trait. An example might be given, such as "I'm mean because nobody is ever nice to me."
RECORD the ideas you have been thinking about on a tape or cassette recorder or in your journal.	ENCOURAGE students to record their ideas on tape or in their journals. For the former provide an occasion of privacy. In either case, assure students that their thoughts will be kept in strictest confidence. Students may prefer just to talk with you.
	NOTE: For the activity on *journal writing*, see *Objective 3.*
	RESOURCE; Brooks: *I* (*Me*), "We Real Cool" and 'Ex-Basketball Player"

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	USE these activities to introduce reading assignments that deal with the *generation gap*; for example, "You and Your Family" in the *Contact* unit *Getting Together*, Grade 10; the story "Somebody's Son" in *Perspectives*, Grade 10; and the play "Parents Are People" in *Adventures in Living*, Grade 10.
COMPLETE the sentence "My biggest problem with my parents . . . ." Do not sign your name.	ASK students to write an ending for the sentence, "My biggest problem with my parents . . . ."
DECIDE what parent-child conflicts happen most often.	TAKE up the papers and read them to the class. List the responses on the chalkboard to see if some problems are more common than others. Lead the students to see that they all have similar conflicts with parents.
TAKE part in the game *Generation Gap*.	USE the simulation game, *Generation Gap*, to help students understand the structure of parent-child conflicts and ways that these conflicts can be resolved.
WRITE a poem of five lines, following the directions given by your teacher.	ASK students to write a cinquain beginning with parents, mother, or father. Directions for teaching a cinquain are given under Objective 12.
	RESOURCES: Any appropriate selection from the grade-level anthology and/or books for supplementary reading. *Generation Gap*: a simulation game.

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	INTRODUCE a novel or short story in which the conflict is between individuals or groups by emphasizing that one of the benefits from reading literature is that reading enables us better to understand our own behavior and the behavior of others.
LISTEN to your teacher's explanation of four ways we treat other persons.	EXPLAIN to the students that as they read the assigned narrative, they are to observe that the ways characters act toward one another, the words and tone characters use to speak to one another, and the ways characters think and feel about one another reflect attitudes found in our daily confrontations with other human beings. Thomas A. Harris, in his book I'm OK--You're OK, classifies all our human relationships into four life positions: 1. I'm not OK--You're OK 2. I'm not OK--You're not OK 3. I'm OK--You're not OK 4. I'm OK--You're OK These classifications were presented to many teachers in our system during the summers of 1969 and 1971 as part of the SEARCH program by Dr. Louis E. Armstrong.
TRY to think of examples you have seen or read about to fit each classification.	LEAD students, through inductive questioning, to give examples that illustrate these four positions. For example: I'm not OK--You're OK reflects the attitude of the young child who is dependent on parents and other adults and whose desires are satisfied. I'm not OK--You're not OK reflects the attitude that develops usually at the end of the first year when the child is no longer "babied" and thinks love is denied him. If the adults in the home do deny love to the child, this feeling persists.

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	I'm OK--You're not OK usually develops in the second or third year of life. A child who is brutalized by adults whom he originally thought were OK switches to this criminal position. As it persists, it becomes a life attitude based on hatred. The incorrigible criminals, persons "without consciences," who are convinced that they are right no matter what they do and that they are not to blame for the total failure in their lives, fit into this classification. I'm OK--You're OK is the position of maturity. The first three positions, based on feelings, are unconscious, having been made early in life. The fourth position is chosen after thought. The following quotation from page 223 of Dr. Harris' book best describes this attitude: "I am a person. You are a person. Without you I am not a person, for only through you is language made possible and only through language is thought made possible, and only through thought is humanness made possible. You have made me important. Therefore, I am important and you are important. If I devalue you, I devalue myself. This is the rationale of the position I'm OK--You're OK. Through this position only are we persons instead of things.... The requirement of this position is that we are responsible to and for one another, and this responsibility is the ultimate claim imposed on all men alike." NOTE: A more comprehensive explanation of the preceding by Dr. Armstrong has been duplicated and is available through Mr. Donahoe's office.
TRY to recognize these four positions in your own relationships with others.	ENCOURAGE students to recognize these positions in their own relationships with others. They will discover that we take all four positions from time to time, but that the fourth position, I'm OK--You're OK, is taken by emotionally mature adults the majority of the time.

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
	USE these positions in studying stories and novels that involve man versus man conflict. Some suggestions follow to assist you in planning your units:
WRITE in your notebook quotations that illustrate the positions taken by Mafatu.	Call It Courage, Grade 7 Mafatu assumes the position I'm not OK--You're OK because of the way he is treated by the community. The girls laughed at him; the boys refused to include him in their games; his stepmother and stepbrothers treated him with scorn; his father remained silent. (p. 6 ff.) When Mafatu overcomes his fear of the sea "There was a new-found confidence singing in his heart. He had found a new confidence in himself." (p. 49.) As a result of his maturing, Mafatu is able to take the position I'm OK--You're OK.
WRITE in your notebook quotations that illustrate the positions taken by Shane and Bob.	Shane, Grade 8 What is Bob's attitude when he first meets Shane? I'm not OK--You're OK. How does Shane's attitude towards the farmers change? At the beginning he feels I'm OK--You're not OK. As he begins to know the farm community as individuals, rather than as stereotypes, he takes the position I'm OK--You're OK.
WRITE in your notebook quotations that illustrate the positions taken by True Son.	The Light in the Forest, Grade 9 What is True Son's attitude toward the Indians? I'm OK--You're OK. What is True Son's attitude toward the white community? I'm OK--You're not OK. How does this attitude change? True Son and his brother Gordon finally achieve an I'm OK--You're OK relationship. NOTE: You might lead the students to see that the tragic ending of this story results when True Son cannot take the position I'm OK--You're OK with either the Indian community or the White community. Unless he can develop this attitude toward his biological family, there is no hope that he can find a satisfying life.

OBJECTIVE

23. Show that you have gained, through your reading, a better understanding of yourself and others.

ACTIVITIES	TECHNIQUES
WRITE in your notebook quotations that illustrate the positions taken by the major characters.	"The Contender," Galaxy Series, Grade 10. As the students read, have them search for textual evidence that shows the position taken by the major characters: For example, at the beginning of the story Alfred and James share a I'm OK--You're OK position. When James turns to drugs, he adopts an I'm OK--You're not OK attitude toward Alfred although Alfred still entertains positive feelings toward James.
LOOK for quotations from the story that illustrate the life positions taken by the major characters.	The Pigman, Grade 11. Lorraine and John respond to each other with an I'm OK--You're OK attitude. Lorraine's mother refuses to see that her daughter is no longer a child, thereby adopting an I'm OK--You're not OK position. As the result, Lorraine responds to her mother with the I'm not OK--You're not OK position. John assumes a similar attitude towards his family because they are always holding up his brother as a model for his behavior.
LOOK for excerpts from the story that illustrate the life positions taken by the major characters.	Animal Farm, Grade 12. Since the animals represent people, the conflicts may be analyzed using the four life positions. For example, Mr. Jones adopts an I'm OK--You're not OK position in his relationships with the animals. Molly, the donkey, plays both sides. She pretends to take an I'm OK--You're OK position; but, in reality, she exhibits as I'm OK--You're not OK position.
RESOURCES: Harris: I'm OK--You're OK Novels for Common Study: Call It Courage Shane The Light in the Forest The Pigman Animal Farm "The Contender," Galaxy Series, Grade 10	NOTE: As students become adept at discovering the four life positions in novels and stories, they often become interesting in applying these positions to relationships within the classroom. Sometimes the teacher may be quite astonished to hear: "Hey Teach, you said that as if you felt like you're OK and we aren't."

BREAKTHROUGH

Supplement

Department of Instruction
Henrico County Schools
Highland Springs, Virginia

BREAKTHROUGH SUPPLEMENT

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BOOKS FOR FREE READING

Across Five Aprils. I. Hunt. Grosset and Dunlap, Inc.
The Adventures of the Negro Cowboys. Durham and Jones. Bantam Books, Inc.
The Adventures of Ulysses. Bernard Evslin. Scholastic Book Services.
Alas, Babylon. Frank. Bantam Books, Inc.
* All About the U. S. Navy. E. L. Castillo. Random House.
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American Pop. D. Dachs. Scholastic Book Services.
* Amy and Laura. Marilyn Sachs. Doubleday and Co., Inc.
Ancient Myths. N. L. Goodrich. New American Library, Inc.
Angelita Nobody. Lawrence Sinburne. McGraw-Hill Book Company.
Ann Landers Talks to Teen-Agers About Sex. Ann Landers. Fawcett Publications, Inc.
Anything for a Friend. R. Davis. Bantam Books, Inc.
* The Apple and the Arrow. Mary C. Buff. Houghton-Mifflin Co.
* Arabian Nights (Junior Library.) Grosset and Dunlap, Inc.
* The Ark. Margot Benary-Isbert. Harcourt, Brace and Jovanovich.
Around the World in 80 Days. J. Verne. Scholastic Book Services.
The Art of Being a Girl. Judith Scott. Grosset and Dunlap, Inc.
Arthur Ashe: Tennis Champion. L. Robinson, Jr. Washington Square Press.
Asimov's Mysteries. Issac Asimov. Dell Publishing Co.
* Ash Road. Ivan Southall. St. Martin's Press.
Attack from Atlantis. Lester Del Rey. Grosset and Dunlap, Inc.
Auto Album. Tad Burness. Scholastic Book Services.
Ax. Ed McBain. McGraw-Hill Book Co.

The Babe Ruth Story. Bob Considine. Scholastic Book Services.
Baby-Sitters Guide. Sherman. Scholastic Book Services.
Bart Starr. John Duvaney. Scholastic Book Services.
* Baseball Bonus Kid. Steve Gelman. Doubleday and Co., Inc.
Baseball Is a Funny Game. J. Garagida. Bantam Books, Inc.
Baseball Laughs. Herman L. Masin. Scholastic Book Services.
The Baseball Life of Mickey Mantle. John Devaney. Scholastic Book Services.
Baseball's Unforgettables. M. Davis. Bantam Books, Inc.
The Battle of Britain. I. Peck. Scholastic Book Services.
The Beatles. Hunter Davies. Dell Publishing Co.
Bertie Came Through. Henry G. Felsen. Scholastic Book Services.
* Beorn the Proud. Madelaine Polland. Holt, Rinehart and Winston.
* Best Book of Sports Stories. A. Donnelly. Doubleday & Co., Inc.
Best Short Stories. Eric Berger. Scholastic Book Services.
Better Scramble than Lose. Fran Tarkenton. Scholastic Book Services.
Beyond Belief. Richard L. Hurley. Scholastic Book Services.
* Big Blue Island. Wilson Gage. World Publisning Company.
Big Caesar. Charlton Ogburn. Scholastic Book Services.

Big Red. James Kjelgaard. Scholastic Book Services.
The Big Wave. Pearl S. Buck. Scholastic Book Services.
The Big Wheels. William Huntsberry. Avon Div., The Hearst Corp.
The Black Americans. E. Lincoln. Bantam Books, Inc.
Black Boy. R. Wright. Harper & Row.
Black Folktales. Julius Lester. Grove Press, Inc.
Black Heroes in World History. Tuesday Magazine Editorial Staff. Bantam Books, Inc.
Black Is Best: The Riddle of Cassius Clay. J. Olsen. Dell Publishing Co.
Black Like Me. J. H. Griffin. Doubleday and Co., Inc.
* The Black Pearl. S. O'Dell. Houghton-Mifflin Co.
Black Pride. Harris and Hobson. Bantam Books, Inc.
Blackbeard's Ghost. Ben Stahl. Scholastic Book Services.
* Blast-Off. Bruce Cassidy. Doubleday and Co., Inc.
Blue Fire. Phyllis Whitney. Bantam Books, Inc.
Blue Willow. Doris Gates. Scholastic Book Services.
Blueberry Summer. E. Ogilvie. Scholastic Book Services.
* Bond of Fire. Anthony Fon Eisen. World Publishing Co.
Born Free. J. Adamson. Bantam Books, Inc.
* Boy Alone. R. Ottley. Harcourt, Brace and Jovanovich, Inc.
* Boy Gets Car. Henry G. Felsen. Random House.
The Boys' Book of Great Detective Stories. H. Haycroft. Berkley Publishing Corp.
* The Boys' Sherlock Holmes. A. C. Doyle. Harper & Row, Publishers.
Bristle Face. Zachary Ball. Scholastic Book Services.
Burma Rifles. F. Bonham. Thomas Y. Crowell Company.
The Bushbabies. W. Stevenson. Bantam Books, Inc.
By Secret Railroad. Enid Meadowcroft. Scholastic Book Services.

Calico, the Wonder Horse. V. Burton. Scholastic Book Services.
Call Me Charley. J. Jackson. Dell Publishing Co.
Can You Solve It? Gerald Mosler. Scholastic Book Services.
Can't You Hear Me Talking to You? Caroline Mirthes. Bantam Books, Inc.
A Cap for Mary Ellis. H. Newell. Berkley Publishing Corp.
Carol. Frieda Friedman. Scholastic Book Services.
* Cave of Danger. Bryce Walton. Thomas Y. Crowell Company.
* The Caves of the Great Hunters. Hans Baumann. Pantheon Books.
The Challenge of the Sea. Arthur C. Clarke. Dell Publishing Co.
* Champion with a Knife. Elizabeth Abell. Pyramid Publications, Inc.
A Chance to Belong. Emma A. Jacobs. Dell Publishing Co.
Channel Chuckles. Bil Keane. Scholastic Book Services.
Cheaper by the Dozen. F. Gilbreth. Bantam Books, Inc.
Chico. Laurence Swinburne. McGraw-Hill Book Company.
Christy. Catherine Marshall. Avon Book Division, The Hearst Corp.
Chucklebait, Funny Stories for Everyone. M. C. Scoggin. Dell Publishing Co.

The City of Gold and Lead. John Christopher. Macmillan Company.
* *Civil War Sailor.* I. Werstein. Doubleday and Co., Inc.
Classroom Chuckles. Bill Knowlton. Scholastic Book Services.
Claudia. R. Franken. Lancer Books.
* *Climb to the Top.* Matthew Kostka. Doubleday and Co., Inc.
Close-Up. R. Maxwell. Pyramid Publications, Inc.
The Coach Nobody Liked. John F. Carson. Dell Publishing Co.
* *Complete Book of Karate.* B. Tegner. Grosset and Dunlap, Inc.
* *The Complete Book of NASCAR Stock Car Racing.* L. K. Engel. Scholastic Book Services.
The Contender. Robert Lypsyte. Bantam Books, Inc.
Cool Cos: The Story of Bill Cosby. Joel Cohen. Scholastic Book Services.
The Cool World. Warren Miller. Fawcett Publications, Inc.
Count Me Gone. A. Johnson. Simon & Schuster, Inc.
Crash Club. Henry G. Felsen. Bantam Books, Inc.
Crooked Arm. Tony Simon. Scholastic Book Services.
The Cross and the Switchblade. David Wilkerson. Pyramid Publications, Inc.

Danger Zone. Irma McCall. Scholastic Book Services.
Danger Zero. Irma Taylor. Scholastic Book Services.
Dark Companion: The Story of Matthew Henson. B. Robinson. Fawcett Publications, Inc.
A Date for Diane. Betty Cavanna. Scholastic Book Services.
Date Talk. R. N. Lawrence. Scholastic Book Services.
* *The Day of the Bomb.* K. Bruckner. Van Norstrand Reinhold Company.
Death Be Not Proud. J. Gunther. Harper & Row Publishers.
The Death of Lincoln. Terry Hayman. Scholastic Book Services.
The Dictionary of Bloopers and Boners. Lewis. Scholastic Book Services.
Dig U.S.A. A. Diagon. Bantam Books, Inc.
* *Dirt Track Danger.* Robert Bowen. Doubleday and Co., Inc.
* *The Dog in My Life.* K. Unkelbach. Scholastic Book Services.
* *Donbas.* J. Sandulescu. McKay Publishing Co., Inc.
Drag Strip. William Gault. Berkley Publishing Corp.
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* *The Endless Steppe.* E. Hautzig. Thomas Y. Crowell Company.
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Everything's Archie. (Archie Comics.) Bantam Books, Inc.

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Famous Ghost Stories. B. Cerf. Random House.
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* The F.B.I. Q. Reynolds. Random House.
The F.B.I. Story. M. Gordon. Bantam Books, Inc.
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Fifty-Two Miles to Terror. R. Carlsen. Scholastic Book Services.
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Ghosts, Ghouls, and Other Horrors. Bernhardt Hurwood. Scholastic Book Services.
A Girl Called Chris. Margaret Nelson. Scholastic Book Services.
A Girl Can Dream. Betty Cavanna. Scholastic Book Services.
A Girl Like Me. J. Eyerly. Berkley Publishing Corp.
Go, Team, Go. John R. Tunis. Scholastic Book Services.
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* Grandfather Tales. R. Chase. Houghton-Mifflin Co.
Gray Wolf. Rutherford Montgomery. Scholastic Book Services.

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The Great Auto Race and Other Stories of Men and Cars. Ruth and Robert Carlsen. Scholastic Book Services.
* *The Great Bow.* Reginald Maddock. Rand McNally.
Great Moments in Auto Racing. Irwin Stambler. Scholastic Book Services.
Great Moments in Pro Football. Phil Berger. Grosset and Dunlap, Inc.
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Hair Today - and Gone Tomorrow! Betty Wason. Scholastic Book Services.
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* Humorous Skits for Young People. R. Fontaine. Plays, Inc. Publishers.

I Always Wanted to Be Somebody. A. Gibson. Dell Publishing Co.
I Am 15 and I Don't Want to Die. Christine Arnothy. Scholastic Book Services.
I, Robot. I. Asimov. Fawcett Publications, Inc.
I'm Really Dragged but Nothing Gets Me Down. Nat Hentoff. Dell Publishing Co.
* In Someone's Shadow. Rod McKuen. Random House.
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Mrs. Mike. B. Freedman. Berkley Publishing, Corp.
* The Mutineers. R. Armstrong. McKay Publishing Co., Inc.
My Brother Michael. Mary Stewart. Fawcett Publications, Inc.
My Name is Aram. William Saroyan. Dell Publishing Co.
My Own Back Yard. A. Cavanaugh. McGraw-Hill Book Company.
My Shadow Ran Fast. Bill Sands. Doubleday and Co., Inc.
Mysterious Island. Jules Verne. Scholastic Book Services.
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* *Parents, Keep Out.* O. Nash. Little.
* *Paul Bunyan and His Great Blue Ox.* W. Wadsworth. Doubleday and Co., Inc.
Paul Bunyan Swings His Ax. Dell L. McCormick. Scholastic Book Services.
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Phoebe. C. Dizenzo. Bantam Books, Inc.
* *Pilot Down, Presumed Dead.* Marjorie Phleger. Harper & Row, Publishers.
The Pit. F. Norris. Amsco School Publications, Inc.
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Rod Serling's Triple W. Serling. Bantam Books, Inc.
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Sink the Bismarck! Forester. Bantam Books, Inc.
* Skald of the Vikings. Louise Schaff. Lothrop.

The Skating Rink. M. Lee. Dell Publishing Co.
* Skin Diving Adventures. John Floherty. Lippincott.
* A Slave's Tale. Erick Hanguaad. Houghton-Mifflin Co.
Sleep in Thunder. E. Lacy. Grosset and Dunlap, Inc.
Some Things That Glitter. W. Halliburton. McGraw-Hill Company.
* Smoke. William Corbin. Coward McCann.
Snow Treasure. Marie McSwigan. Scholastic Book Services.
Snowbound in Hidden Valley. Holly Wilson. Scholastic Book Services.
Something Wicked This Way Comes. R. Bradbury. Bantam Books, Inc.
The Soul Brothers and Sister Lou. K. Hunter. Avon Book Division, The Hearst Corp.
* Soul City Downstairs. William Johnston. Grosset and Dunlap, Inc.
The Sound of Soul. Phyle Garland. Henry Regnery Co.
Sports Shorts. Davis. Bantam Books, Inc.
Spurs for Suzanna. Betty Cavanna. Scholastic Book Services.
Star Trek (#2 and #3) Blish. Bantam Books, Inc.
Stolen Pony. Glen Rounds. Scholastic Book Services.
Stormy, Misty's Foal. Marguerite Henry. Scholastic Book Services.
* Story of D-Day: June 6, 1944. B. Bliven, Jr. Random House.
The Story of Madame Curie. Alice Thorne. Scholastic Book Services.
* Story of the Naval Academy. F. Riesenbery. Random House.
* Story of the Negro. A. Bontemps. Random House.
* Story of the Secret Service. F. Kuhn. Random House.
* Story of the U.S. Air Force. R. D. Loomis. Random House.
* Story of the U.S. Coast Guard. E. Rachlis. Random House.
* Story of the U.S. Marines. G. P. Hunt. Random House.
A Story of World War II. Bernard Glemser. Scholastic Book Services.
* Stories for Fun and Adventure. P. Fenner and M. McCrea. Jolen Day.
* Stories for Teenagers (Books I and II). Burton and Mersand. Globe Book Co.
Stories of the Supernatural. Owen. Scholastic Book Services.
Stories of Suspense. Scholastic Book Services.
Stories Selected from the Unexpected. B. Cerf. Bantam Books, Inc.
Strangely Enough. C. B. Colby. Scholastic Book Services.
Stranger in the House. Zoa Sherburne. Scholastic Book Services.
The Strawberry Statement. J. S. Kunen. Avon Book Division, The Hearst Corp.
Street Rod. Henry G. Felsen. Bantam Books, Inc.
The Sunken City. James McNeill. Scholastic Book Services.
* The Survivor. Robb White. Doubleday and Co., Inc.

Tab Crossword Puzzles. Jane Russell. Scholastic Book Services.
The Teen-Age Driver. Henry G. Felsen. Bantam Books, Inc.
* Teen-Age Glamour. A. Broadbent. Doubleday and Co., Inc.
* Teen-Age Outer Space Stories. A. L. Furman. Lantern.
* Teen-Age Tales (Books One through Six). D. C. Heath and Co.

A Teen-Ager's First Car. Felsen. Bantam Books, Inc.
Teenagers, Unite. Charles Schulz. Bantam Books, Inc.
* Ten Great Moments in Sports. Allen Follett.
Ten Top Stories. David Sohn. Bantam Books, Inc.
There Is a Season. K. Rose. Avon Book Division, The Hearst Corp.
There Is a Tide. A. Christie. Dell Publishing Co.
They Came from the Sea. E. V. Timms. Tri-Ocean Books.
This Rough Magic. Mary Stewart. Fawcett Publications, Inc.
Thirteen Great Stories of Science Fiction. Conklin. Fawcett Publications, Inc.
Three Loves Has Sandy. Amelia Walden. Scholastic Book Services.
Thunder on the Right. Mary Stewart. Fawcett Publications, Inc.
Thunder Road. William Gault. Berkley Publishing Corp.
Time of the Great Freeze. Robert Silverberg. Dell Publishing Co.
* Tituba of Salem Village. Ann Petry. Thomas Y. Crowell Co.
* T-Model Tommy. S. Meador. Harcourt, Brace and Jovanovich.
* To the Wild Sky. Ivan Southall. St. Martin's Press.
Trapped in Space. J. Williamson. Doubleday and Co., Inc.
Trouble After School. Jerrald Beim. Scholastic Book Services.
The Troubled Summer. Ben Hass. Grosset and Dunlap, Inc.
Troubled Waters. R. Barlow. Grosset and Dunlap, Inc.
True Classroom Flubs and Fluffs. Jerry Robinson. Scholastic Book Services.
True Grit. Charles Portis. American Educational Publications.
Tuned Out. Maia Wosciechowska. Dell Publishing Co.
The 23rd Street Crusaders. John F. Carson. Scholastic Book Services.
Twenty Thousand Leagues Under the Sea. Jules Verne. Scholastic Book Services.
* Two Girls in New York. C. Laklan. Doubleday and Co., Inc.
Two-Minute Mysteries. Donald Sobol. Scholastic Book Services.
Two-Wheeled Thunder. William Gault. Scholastic Book Services.

Undertow. Finn Havrevald. Artheneum.
Up Periscope. Robb White. Scholastic Book Services.

The Velvet Room. Zilpha Snyder. Scholastic Book Services.
* Viva Chicano. Frank Bonham. Dutton.

Wait for Marcy. Rosamond du Jardin. Scholastic Book Services.
* War Paint: A Story of an Indian Boy. P. Brown. Scribner.
* Warrior Scarlet. Rosemary Sutcliff. Walck.
* We. Charles Lindbergh. Putnam.
Where Does Summer Go? E. Gordon. Washington Square Press.
White Elephant Mystery. E. Queen, Jr. Berkley Publishing Corp.
The White Mountains. John Christopher. Macmillan Company.
White Ruff. Glenn Balch. Scholastic Book Services.
Who Is Lewis Pinder? L. P. Davies. Doubleday and Co., Inc.
Why Not Join the Giraffes? Hope Cambell. Dell Publishing Co.

Wild Horse Tamer. Glenn Balch. Scholastic Book Services.
The Wild One. Bruce Cassidy. Pyramid Publications, Inc.
Wild Wheels. Don McKay. American Educational Press.
Wildfire at Midnight. Mary Stewart. Fawcett Publications, Inc.
Willow Hill. Phyllis Whitney. Scholastic Book Services.
With Love from Karen. Killilea. Dell Publishing Co.
The Wonderful Winter. Marchette Chute. Dutton.
Woodstock '69: Summer Pop Festivals. Joseph Sia. Scholastic Book Services.
A Wrinkle in Time. Madeleine L'Engle. Farrar.

X-Word Fun. Murray Rockowitz. Scholastic Book Services.

The Year of the Jeep. K. Robertson. Viking Press.
The Year the Yankees Lost the Pennant. D. Wallop. McGraw-Hill Book Company.
Yes, I Can. S. Davis, Jr. Simon & Schuster, Inc.
The Young Loner. Bianca Bradbury. Scholastic Book Services.
Young Olympic Champions. Steve Gelman. Scholastic Book Services.
You've Done It Again, Charlie Brown. Charles Schulz. Fawcett Publications, Inc.
Yukon Mystery. Joseph H. Gage. Scholastic Book Services.

Zeely. Virginia Hamilton. Scholastic Book Services.
Zone of Sudden Death and Other Stories of Combat. William Chamberlain. Scholastic Book Services.

*All books on this list are available as paperback editions except those marked with an asterisk (*); these are available in hard-cover and/or special library editions.

**Local sources of paperbacks are listed following the list entitled "Books for Teachers."

BOOKS FOR TEACHERS

Ashton-Warner, Sylvia. *Teacher*. Bantam Books, Inc.

Berne, Eric. *Games People Play*. Grove Press, Inc.
* Botel, Morton. *How to Teach Reading*. Follet Publishing Company.
* Bryant, Margaret M. (ed.). *Current American Usage*. Funk & Wagnalls Company.
Burns, Robert P. and Earl A. French (eds.). *Creative Approaches to Reading Literature*, Vol. 4. American Education Publications.

Carlson, G. Robert. *Books and the Teen-Age Reader*. Bantam Books, Inc.
"The Charge of the Light Brigade" and Other Story Poems. Scholastic Book Services.
* Conlin, David A., George R. Herman, and Jerome Martin. *Our Language Today 7*, Teacher's Edition. American Book Publishing Company.
* __________. *Our Language Today 8*, Teacher's Edition. American Book Publishing Company.
* Conlin, David A. and George P. Herman. *Modern Grammar and Composition 1*, Teacher's Edition. American Book Publishing Company.
* __________. *Modern Grammar and Composition 2*, Teacher's Edition. American Book Publishing Company.
* __________. *Modern Grammar and Composition 3*, Teacher's Edition. American Book Publishing Company.
* __________. *Resources for Modern Grammar and Composition 4*, Teacher's Edition. American Book Publishing Company.
Cullum, Albert. *Shake Hands with Shakespeare*. Scholastic Book Services.
Cutler, Charles L., Edwin A. Holy, Sarah L. Holden, and Nancy Malone. *Now Poetry*. American Education Publications.

* Dawson, Helaine S. *On the Outskirts of Hope*. McGraw-Hill Book Company.
Decker, Isabelle M. *100 Novel Ways with Book Reports*. Scholastic Book Services.
Decker, S. *An Empty Spoon*. Harper & Row Publishers, Inc.
Dunning, Stephen (ed.). *Mad, Sad, & Glad*. Scholastic Book Services.
Dunning, Stephen, Edward Lueders, and Hugh Smith (eds.), *Reflections on a Gift of Watermelon Pickle --- and Other Modern Verse*, Teacher's Edition. Scholastic Book Services.
__________. *Some Haystacks Don't Even Have Any Needles*. Scott, Foresman & Company.

Evslin, Bernard. *The Adventures of Ulysses*, Teacher's Editions. Scholastic Book Services.
Evslin, Bernard, Dorothy Evslin, and Ned Hoopes. *The Greek Gods*, Teacher's Edition. Scholastic Book Services.

Fader, Daniel N. and Elton B. McNeil. *Hooked on Books: Program and Proof*. Berkeley Publishers, Inc.

Fagen, Edward R. and Jean Vondell (eds.). *Classroom Practices in Teaching English, 1969-1970.* National Council of Teachers of English.
__________. *Classroom Practices in Teaching English, 1970-1971.* National Council of Teachers of English.
* Fantini, Mario D. and Gerald Weinstein. *The Disadvantaged: Challenge to Education.* Harper & Row Publishers, Inc.
Fast, Julius. Body Language. Simon & Schuster, Inc.
* Flanagan, John C., Robert Mager, and William M. Shanner. *Language Arts Behavorial Objectives.* Westinghouse Learning Press, Palo Alto, California.
French, Earl A. (ed.). *Creative Approaches to Reading Literature,* Vol. 1. American Education Publications.
__________. *Creative Approaches to Reading Literature*, Vol. 2. American Education Publications.
French, Earl A. and Robert P. Burns (eds.). *Creative Approaches to Reading Literature,* Vol. 3. American Education Publications.
__________. *Creative Approaches to Reading Literature,* Vol. 5. American Education Publications.
Funk, Wilfred and Norman Lewis. *30 Days to a More Powerful Vocabulary.* Pocket Books, Incorporated. Simon & Schuster, Inc.

Geist, Robert J. *An Introduction to Language*, Teacher's Edition. Macmillan Company.
* Glasser, William. *Reality Therapy.* Harper & Row.
* __________. *Schools Without Failure.* Harper and Row Publishers, Inc.
Goldstein, Richard. *The Poetry of Rock.* Bantam Books, Inc.
Goodrich, Norma Lorre. *Ancient Myths.* New American Library, Inc.
Gray, Jenny. *The Teacher's Survival Guide.* Fearon Publishers, Inc.
Guth, Hans. *Teaching English Today.* McGraw-Hill Book Company.

Hall, Robert A., Jr. *Linguistics and Your Language.* Doubleday & Company, Incorporated.
* Harris, Thomas A. *I'm OK - You're OK.* Harper & Row Publishers, Inc.
* Haupt, Enid A. *The Seventeen Book of Etiquette.* David McKay Company, Inc.
Hayakawa, S. I. *Language in Thought and Action.* Harcourt, Brace, Jovanovich, Inc.
Henderson, Harold G. *Haiku in English.* Charles E. Tuttle, Company.
Herndon, James. *The Way It Spozed to Be.* Bantom Books, Incorporated.
Hibbs. *Speech for Today.* McGraw-Hill Book Company.
Heilman, Arthur. *Phonics in Proper Perspective.* Charles E. Merrill Publishing Company.
Hoetker, James. *Dramatics in the Teaching of English.* National Council of Teachers of English.
Hogan, Homer. *Poetry of Relevance*, Vols. 1 and 2. Methuen Publications.
Holt, John. *How Children Fail.* Dell Publishing Company.
__________. *How Children Learn.* Pitman Publishing Corporation.

__________. *The Under-Achieving School.* Dell Publishing Company.
Hook, J. N. *The Teaching of High School English, Third Edition.* Ronald Press Company.
Hook, J. N., Paul H. Jacobs, and Raymond D. Crisp. *What Every English Teacher Should Know.* National Council of Teachers of English.
Hornick, Joanne. *Creative Bulletin Boards for Junior High English.* Scholastic Book Services.
Howitt, Lillian C. *Creative Techniques for Teaching the Slow Learner.* Atherton Press.

Jenkinson, Edward B. and Jane Stouder Hawley. *Teaching Literature in Grades Seven Through Nine.* Indiana University Press.
Jones, Richard M. *Fantasy and Feeling in Education.* Harper & Row Publishers, Inc.
Joseph, Stephen M. *The Me Nobody Knows.* World Publishing Company (Meridian)

Kohl, Herbert J. *The Open Classroom.* Random House.
__________. *36 Children.* New American Library, Inc.

Leavitt, Hart Day. *An Eye for People: A Writer's Guide to Character.* Bantam Books, Inc.
Leavitt, Hart Day and David A. Sohn. *Stop, Look and Write!* Bantam Books, Inc.
Leeming, Joseph. *Fun with Puzzles.* Scholastic Book Services.
Leonard, George B. *Education and Ecstasy.* Dell Publishing Company.

Mager, Robert F. *Preparing Instructional Objectives.* Fearon Publishers, Inc.
Marquis, Don. *archy and mehitabel.* Doubleday & Company, Inc.
Maxwell, John and Anthony Tovatt. *On Writing Behavorial Objectives for English.* National Council of Teachers of English.
McGovern (ed.). *Aesop's Fables.* Scholastic Book Services.
Millett, Nancy C. and Helen J. Throckmorton. *How to Read a Poem.* Ginn & Co.
Mills, R. P. (ed.). *Best from Fantasy and Science Fiction*, Ninth Series. Ace Publishing Corporation.
Moffett, James. *Drama: What Is Happening.* National Council of Teachers of English.
Monroe, Marion, A. Sterl Artley, and Helen M. Robinson. *Basic Reading Skills*, Teacher's Edition. Scott, Foresman & Company.
Mosler, Gerard. *Can You Solve It?* Scholastic Book Services.

Orem, R. C. (ed.). *Montessori for the Disadvantaged.* G. P. Putnam's Sons.

Partridge, Eric. *Dictionary of Slang and Unconventional Language.* Macmillan Co.
Peck, Richard (ed.). *Sounds and Silences.* Dell Publishing Company.
Perrine, Laurence. Sound and Sense: *An Introduction to Poetry*, Third Edition. Harcourt, Brace, Jovanovich, Inc.

Pfeiffer, J. William and John E. Jones. *A Handbook of Structured Experiences for Human Relations Training*, Vol. 1. University Associates Press.

__________. *A Handbook of Structured Experiences for Human Relations Training*, Vol. 2. University Associates Press.

__________. *A Handbook of Structured Experiences for Human Relations Training*, Vol. 3. University Associates Press.

* Postman, Neil and Charles Weingartner. *Teaching as a Subversive Activity*. Dell Publishing Company.

Potter, Robert R. and H. Alan Robinson. *Myths and Folk Tales Around the World*, with Teacher's Guide. Globe Book Company, Inc.

Resnick. *350 Ideas for Teachers*. Teachers Publishing Corp. (Div. of Crowell, Collier & Macmillan, Inc.)

Resource Units and an Individualized Free-Reading Program for English, Grades 8-12. State Department of Education, Richmond, Virginia.

The Reticent Child in the Classroom. The Alameda County School Department, Hayward, California.

* Riessman, Frank. *The Culturally Deprived Child*. Harper & Row Publishers, Inc.

Robbins, John N. *A Guide to a Matter of Fiction*. National Instructional Television.

* Roberts, Clyde. *Word Attack: A Way to Better Reading*. Teacher's Edition. Harcourt, Brace, Jovanovich, Inc.

Robinson, Karl and Lee. *Speech in Action*. Scott, Foresman & Company.

Roth, A. J. and T. Altshuler. *Writing Step by Step: Exercises in Structural Creativity*. Houghton-Mifflin Co.

* Roucek, Joseph S. (ed.). *The Slow Learner*. Philosophical Library, Inc.

Serraillier, Ian. *Beowulf the Warrier*, Teacher's Edition. Scholastic Book Services.

Shefter, Harry. *Guide to Better Composition*. Simon & Schuster, Inc.

__________. *6 Minutes a Day to Perfect Spelling*. Simon & Schuster, Inc.

* Silberman, Charles E. *Crisis in the Classroom*. Random House.

Silver, Caroline. *The Pop Makers*. Scholastic Book Services.

Sloger, William R. (ed.). *English for Today, Book 3: The Way We Live*, Teacher's Edition, McGraw-Hill Book Company.

Sobol, Donald J. *Two-Minute Mysteries*. Scholastic Book Services.

Sohn, David A. *Film Study and the English Teacher*. Indiana University Audio-Visual Center.

__________. *Ten Top Stories*. Bantam Books, Inc.

Sohn, David A. and H. D. Leavitt. *Pictures for Writing*. Bantam Books, Inc.

Stanford, Gene and Barbara Dodds Stanford. *Learning Discussion Skills Through Games*. Scholastic Book Services.

Summerfield, Geoffrey (ed.). *Creativity in English*. National Council of Teachers of English.

BEST COPY AVAILABLE

Thompson, Charles and Johnny Floyd Bell. _Language Arts Bulletin Boards_. Fearon Publishers, Inc.

Unfinished Stories for Use in the Classroom. National Education Association of the United States, Publication-Sales Section.
Utterback, William E. _Group Thinking and Conference Leadership_, Revised Edition. Holt, Rinehart & Winston, Inc.

Vitarelli, Robert (ed.). _Crosswords for Teens_. American Education Publications.

Wagner, Hosier, Blackmore. _Language Games_. Teachers Publishing Corp.
Walker, Jerry L. (ed.). _Pop/Rock Lyrics_. Scholastic Book Services.
__________. _Pop/Rock Lyrics 2_, Teacher's Edition. Scholastic Book Services.
__________. _Pop/Rock Lyrics 3_. Scholastic Book Services.
Wallen, C. _Word Attack Skills in Reading_. Merrill.
Weber, Kenneth. _Prose of Relevance_, Vols. 1 and 2. Methuen Publications.
* Webster, Staten W. (ed.). _The Disadvantaged Learner_. Chandler Publishing Company.
What's Happening to Our Language Today? A Handbook for Parents. American Book Publishing Company.
Wilkerson, Sylvia and Ed Campbell (eds.). _Change: A Handbook for the Teaching of Social Studies and English_. LINC Press, Learning Institute of North Carolina.
Wilson, Grace E. (ed.). _Composition Situations_. National Council of Teachers of English.
Wilson, Jean A. (ed.). _Books for You_. 1970 Edition. Simon & Schuster, Inc.
* Wolfe, Don M. _Creative Ways to Teach English: Grades 7-12_, Second Edition. The Odyssey Press, Inc. (Div. of Western Pub. Co., Inc.)
Word Games, Books 1 and 2. Word Games, Incorporated.

Zimmerman. _Dictionary of Classical Mythology_. Bantam Books, Inc.

See next page for local sources of paperbacks for both this list and "Books for Free Reading."

*All books on this list are available in paperback editions except those marked with an asterisk (*).

Many of the books on this list are available from public libraries, the Henrico County Instructional Materials Center, local school libraries, and English resources centers. All books except those preceded by an asterisk (*) are available in paperback. Paperback books may be purchased at discount from the following stores:

Beacon Book Store
2930 West Cary Street 359-4831
9:00-9:30 Monday-Saturday
3:30-6:30 Sunday
[illegible]% discount: 10 of a single title.

The Booktrader, Incorporated
705 East Broad Street 644-9367
9:00-9:00 Monday, Friday
9:00-6:00 Tuesday-Thursday, Saturday
10% discount: 20 of a single title.
(Teachers must purchase the number of books they order.)

Capitol News Agency
9 South Harvie Street 359-5791
9:00-5:00 Monday-Friday
20% discount: single titles or multiple copies

Carousel
6301 West Broad Street 282-6551
5501 Midlothian Turnpike 233-4363
10:00-10:00 Monday-Saturday
10% discount: single titles

CHARACTERISTICS OF THE SLOW LEARNER: INFERENCES FOR TEACHING

(Possibly a range in I. Q. from 75 to 95 and a reading achievement level from 3 to 6. 5)

1. He has a short attention span.
   Never use straight lecture.
   Explanations must be brief and reduced to his vocabulary.
   Vary teaching procedure during the class period.
   Follow short explanations by seat work in order to give individual help.

2. He is unable to think in abstract terms.
   Relate material to his experience.
   Use visual material often; i. e., pictures, charts, recordings; write notes and summaries on the chalkboard, make tape recordings of sharing experiences, etc.
   Spelling should be basic common words; words learned from context, functional only.
   Do not expect many inferences or generalizations from his observations.
   The intricacies of formal grammar will only confuse him.
   His grammar will always lack the refinements of tense, person, number, mode, and case.
   Relate new material to old material; he can not see common features in similar situations.

3. He is usually retarded in relation to his present grade placement because of social promotions.
   Must begin teaching wherever he is, not where you expect him to be.
   Must teach what you might think "other teachers failed to teach."
   Stress accuracy rather than speed.

4. He has a short memory span.
   Teacher must be alert to the comprehension factor: test by having him relate in his words what he has read.
   Review each day what was taught the day before.
   Present material in many small doses, followed by drill.
   All memory work must be brief, simple, and on his level of thinking.
   You must become accustomed to answering the same questions over and over.
   Invent drill exercises for using memory; e. g., show a picture for fifteen seconds and call for description, or read a story and have written answers to questions.
   Make all reading purposeful; give study guides.
   Learning with useful applications will be remembered longest.

5. For the sake of personality he needs to succeed; he is prone to self-devaluation.
   - Remember that he is aware (secretly, of course) of his handicap.
   - Frustrations over a long period will require many small successes to win self-approval.
   - Trust, respect, and a special "liking for the teacher" are most important.
   - Do often what he can do and is interested in: draw illustrations, dramatize simple literary situations, talk to the class about his interests (hot rods, pets, girls, boys).
   - Correct all errors he makes in oral English tactfully.

6. Many apparent discipline problems are simply expressions of low I.Q. characteristics.
   - Twisting, turning, talking out, appearing crude, and not paying attention indicate poor adjustments to life, to the curriculum, and to the teacher.
   - Many of his acts are pure compensation for a realized deficiency.
   - He will respond better to a tolerant kindness than to force as a motivating medium.
   - Learning activities must stimulate interest.

7. He learns slowly.
   - Besides simplifying subject matter, time for learning must be extended by teach-drill-test-reteach-test.
   - Overlearning is preferable to just familiarity.

8. Purely academic studies cause frustration.
   - English subject matter goes beyond English.
   - Read, talk, discuss, write about such topics as personality development, family life, movies, T.V. programs, proper social actions, hobbies, vacation spots, getting and holding a job, etc.
   - Use games which are learning experiences.
   - Hold homework to a minimum, usually to unfinished class work, or to free reading.

GENERAL QUESTIONS FOR INDIVIDUALIZED READING

In discussing with students the books they have read, the teacher will find that questions which relate to the affective responses of the reader will encourage students to talk to them about the real meaning of the book. The following questions were distributed as a "hand-out" during a conference in July 1971 at the Institute on Continuous Progress and Team Teaching, at the University of North Carolina, Greensboro, and were contributed by Patrick Groff, San Diego State College.

1. What has happened in the story that has happened to me? (A different set of questions could be set up for a poem.) Is my life like the one in the book? How?
2. How did I feel when it happened to me?
3. How did I feel when I saw it happening in the book?
4. Have I known people like those in the book?
5. What funny thing in the book have I seen before?
6. What things that happened have I thought I would like to happen to me?
7. What did a character do that I also could do?
8. What did a character do that I would not/could not do?
9. What did a character do that I would like to do?
10. What did a character do tnat I am afraid to do?
11. How is this book more/less interesting than TV?
12. What kind of person would you have to be to like this book?
13. Why did this book make me feel good/bad/nothing?
14. How would I have changed this story?
15. Did the author like the characters in the book more than I did? Why?
16. What can I guess about the characters that is not told about them?
17. Why did I (did I not) feel I was right alongside a/some character (s) in the book?
18. Is there another book I have listened to or read like this one?
19. What was something in the book I couldn't understand?
20. If the author were telling the story aloud what would he look/act like? What would his audience be like?
21. What character in the book was like another in the book? Which two were more different than alike?
22. What happened in the book that angered, disturbed, or startled me?
23. Was the book happy or gloomy? Why?
24. Did the book move fast or slowly?
25. What was the author trying to do to me in the book?
26. What kind of experiences did the author need to have to write this book? What kind of life does he live?
27. What part of the book told what it was going to be all about?
28. Is the book trying to teach me a lesson?
29. Did I like the book?
    a. Did it do what I think books should? Why?
    b. Was it exciting enough? Why?

c. Did one event lead to another? How?
d. Were interesting words used? Which ones?
e. Was it better than most? How?
f. Was it different than most? How?
g. Did the author get done what he wanted? How?
h. Will other students like it? Why?
i. Was it like my life? How?
j. Was it too much like everyday happenings? How?
k. Was it about things I know are important? Which ones?
l. Was the author honest and sincere? How?
m. Did it tell things as they really are? How?
n. Did it teach me about something good? What?

After some questions such as these can be answered, the teacher can proceed to help the student discover the literary nature of the book and the literary aspects of the writing which influence his decision as to what he feels about a piece of literature.

At this point the student is encouraged to read or to answer questions such as the following: (It can be seen that a number of these questions depend on the cognative as over the affective response of the reader.)

1. When some people like or don't like a book, they say "It hits me hard." or "It towers over others." or "It's story carried me along." or "It made me sick." Can I use language something like this about my book?
2. Did any words or sentences the author used make me think of some other thing than what he was telling about?
3. Can I say something either good or bad about the book in one sentence?
4. If I helped someone get ready to read this book, what would I say?
5. What can I say about how long the book is and how it is divided into parts?
6. Is the book easy to listen to or to read? Why?
7. Did I find a/some sentence (s) in the book I thought were very original?
8. Did I notice whether the author used long or short sentences?
9. Did certain parts of the book have shorter sentences than other parts?
10. Can I find many unusual words that the author used?
11. Did anybody speak in a different way from what I do, or my parents do?
12. Was there a lot of exaggeration in the story?
13. Robert Frost wrote:

    Let us pretend the dew drops from the eaves
    Are you and I eavesdropping on their unrest.

    Langston Hughes wrote:

    Let the rain kiss you.
    Let the rain beat upon your head with silver liquid drops.
    Let the rain sing you a lullaby.

    Did I find any writing like this in the book?

14. Did the author of my book make any pictures like Rachel Field does?

    Rain in the city!
    I love to see it fall
    Slantwise where the buildings cooed
    Red brick and all.

15. Did the author compare his characters with famous people?
16. Crown equals king. Dove equals peace. Fox equals clever. Did the author ever use words this way?
17. Sometimes we say the opposite form of what we mean--a fat boy is called "Tiny." A new coat is called "just some old rag I found." We say of work done so quickly that is is sloppy, "I'll bet it took you all day to do that." Or mother says of your messy room, "If this isn't pretty!"
    Did the author use any ideas like these?
18. Did the author write the story as if he were your age? Did he write it as if he were a young man? An old man?
19. How did I learn what each character in the book was like? Where did the author
    a. tell what kind of person he/she was?
    b. describe what he/she looked like?
    c. make him/her do things?
    d. have him/her talk?
    e. show what he/she was thinking?
    f. have other people talk to him/her?
    g. have other people talk about him/her?
    h. show how people react to him/her?
    i. show how he/she reacts to other people?
20. Is the place in which this story happens like any place I know?
21. Sometimes animals in stories act like human beings, but in regular ways: A rabbit is always fast, a fox is always clever, a lion is always strong, and so on. Did this happen in my book?
22. Is there anything in my book like a myth, a fable, an epic, a folk tale, a comedy? (The elements in these generic classifications of literature will have to be discovered previously by children largely through readings by the teachers and group discussions.)

INFORMATION SHEET

About Myself

1. Full name ______________________________

2. By what name do you prefer me to call you? ______________

3. Age ________ Birthdate ______________

4. Address ______________________ Phone ____________

5. Persons with whom you live ______________________

____

6. Languages spoken in your home ______________________

7. Other places where you have lived ______________________

____

8. Where have you attended school before this year? ______________

____

9. Travel (states and /or countries) ______________________

____

10. Any books or magazines you have read and enjoyed (anytime in your life)

____

11. Favorite television programs ______________________

____

12. Hobbies or interests ______________________

13. A job you have or hope to get this year ______________________

____

14.

I especially like:	I don't like:
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
10.	10.

15. Write a paragraph describing yourself. Give your honest opinion of your weaknesses and of your strong points.

16. Write a brief paragraph describing yourself as you would like to be. Include, if you wish, any specific changes you would like to work for in the coming school session.

INFORMATION SHEET

NAME: ______________________ DATE OF BIRTH __________

Parent or Guardian's Name: ______________________

Address: ______________________ Telephone __________

Father's Occupation: __________ Mother's Occupation: __________

1. What is your favorite television show? ______________________
2. What movie have you seen in the past two years that gave you the greatest enjoyment? ______________________
3. What book have you read in the past two years that gave you the greatest enjoyment? ______________________
4. What is your favorite song? ______________________
5. Which recording group or artist is your favorite? Vocal: __________ Instrumental: __________
6. If you read any books this summer, list the titles: ______________________
7. What is your favorite sport? ______________________
8. What hobbies do you enjoy most? ______________________
9. What states or countries have you visited or lived in? ______________________
10. What magazines are available to you at home? ______________________
11. What newspaper(s) does your family receive? ______________________
12. Have you ever worked? __________ If so, what was your job? ______________________
13. What is your favorite school subject? ______________________
14. Are you repeating English this year? ______________________
15. What in English do you like best? ______________________
16. What in English do you like least? ______________________
17. Do you have a card from a public library? ______________________
18. Do you have a regular time for study? __________ A quiet place to study? __________
19. How do you usually spend your time during the week after school? ______________________
20. How do you usually spend your time over the weekend? ______________________

Is This Student Reading the Right Book?

It is important that a student in junior or senior high school perform on a level that assures him a successful reading experience as a reward for his effort. A student will be reading the right book for him if consideration is given by the teacher to his four reading levels.

I. Independent Level: *Can he read this book on his own?*

___ Is this a book he can take home to enjoy without help from a teacher or parents?
___ Does he read it without difficulty?
___ Does he have 90% comprehension of vocabulary and concepts?
___ Does he pronounce 99% of the words correctly?
___ Is there an absence of head movement, vocalization, and finger pointing?
___ Is his phrasing good when reading aloud?

II. Instructional Level: *Can he read this book with some instruction?*

___ Is this a book that will help him *grow* in reading?
___ Is he challenged by the material? Is it sufficiently difficult?
___ Does he have 75% comprehension of vocabulary and concepts?
___ Does he pronounce 95% of the words correctly?
___ Is there an absence of head movement, vocalization, and finger pointing?
___ Is his phrasing fairly good when reading aloud?

III. Capacity Level: *Does he understand the book when it is read to him?*

___ Is this a book he could read if he had the necessary skills?
___ Is he able to listen with comprehension?
___ Does he have 75% comprehension of vocabulary and concepts?
___ Can he accurately pronounce the words he hears?
___ Can he discuss or give a report or talk about what has been read to him?
___ Does the book give him practice in the use of words to describe facts or experiences?

IV. Frustration Level: *Does he bog down on this book?*

___ Is this book better avoided for this reader?
___ Does he find the book too difficult?
___ Does he have 50% or less comprehension of vocabulary and concepts?
___ Does he pronounce 90% or less of the words correctly?
___ Does he exhibit head movement, vocalization, finger pointing, flushed face, tension, or
___ other signs of nervousness or embarrassment?
___ Does he show apparent lack of interest or poor attention?
___ Does he procrastinate about reading this book?
___ Does he think reading this book is futile for him?

Teacher's Notes:

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LEARNING IN THE SMALL GROUP

The small group is one of the most important educational innovations. We could survive without the large group. But without the small group we could inevitably fail in our educational task. The reason is simple: it is only through the small group that we can multiply the opportunities for pupil-teacher interaction. And very significant kinds of learning take place only through such interaction.

This interaction becomes of prime importance for the student. He learns best when he is involved actively in the learning process, and the small group most effectively provides for such involvement. In the small group the student is seen as the individual learner--he cannot be ignored; he cannot get lost as a passive listener. The shy student finds himself more at ease and gradually begins to speak and open up to the few who are with him. The talkative student who enjoys impressing a large class feels a bit different when only five or six are sitting with him, and he begins to listen. And the students are perceptive of the value of the small group. Frequent surveys reveal overwhelming student approval of the small group as a learning environment.

The teacher also benefits in very obvious ways. He finds himself functioning in a different kind of role because the setting demands such a change. We have frequently heard that "Changing a schedule won't change the teacher." Don't believe it. We have found that scheduling the teacher for a small group does change teacher behavior. Even the most dogmatic and didactically-oriented teacher finds that he just can't lecture to five or six students. Our experience has been that once teachers have been successfully introduced to small groups, they want more and more time for them.

Incidentally, we have found small groups very effective as a way of working with problem students. Use this as a general maxim: if you can teach it in a group of 27, you can teach it better in a group of 10!

Given its basic importance, how do we schedule for the small group? There are those who say it should not be scheduled. Let the teacher divide his class group when he sees the need for it, the argument goes; thus achieving greater flexibility. Unfortunately, the average teacher does not operate this way. Given the option, most teachers would be so obsessed with their need to dominate instruction that they would only very reluctantly and only very occasionally divide their classes into small groups.

We begin then by arguing that the small group is such a vital component of learning that it must be a scheduled activity and scheduled as often as possible.

Given this basic premise, let's turn our attention to other specific matters dealing with the small group.

First, what physical arrangements would make for the best small-group performance? We should not make the mistake of assuming that the small group can function effectively in any kind of environment. Adequate ventilation, proper seating, good acoustics, and attractive environment all produce better discussion. While there has been much well-deserved kidding about the teacher who always wants to "Put our chairs in a circle and begin to discuss," such scorn should not make us forget that for most small group purposes, the arrangement whereby people who are speaking to each other can also face each other produces the most productive exchange of ideas.

How small should the small group be? Possibly no other aspect of small-group learning has been so diligently researched. The research suggests that, first of all, there is, of course, no single ideal size for all groups. The best size depends on the nature of the task and the skills available in the members of the group. It has been suggested by Thelen that for any task-oriented group the ideal size is the smallest number that represents all the required skills necessary for the accomplishment of the task. In a group that is essentially discussion oriented the evidence seems quite clear that five or six represents the optimum number. With a group fewer than five, the individual members feel threatened; they know clearly they are on the spot. Such a threatening situation tends to inhibit free response.

On the other hand, in a group larger than five the amount of participation by the individual members can fall off sharply. The bigger the group, the greater the gap there is between the most frequent contributor and the rest of the group. In a typical class group of thirty, it usually happens that no more than one-third participate actively in a forty-five minute period. Even in the group of twelve or fifteen, you will probably notice that only the most forceful individuals are expressing their ideas.

Teachers should experiment with group size, find to what extent all can be actively involved and, if necessary, subdivide a class of fifteen into two groups of seven or eight. One note about the composition of a small group. One study has indicated, perhaps surprisingly, that heterogeneous groups are superior to homogeneous groups in finding inventive solutions.

So much for the matters of physical arrangement, size, and composition. Let us next turn our attention to the nature of leadership in the small group. Here again there is much confused thinking. There are those who contend that only the teacher can direct the small group. Others insist so strongly on the importance of a student-centered situation that they assert that only the student can lead. Both positions ignore the very simple point that leadership is a function of task. Later we shall attempt to point out more specifically how this is so. Even when student leadership is used, however, merely appointing the student leader does not end the teacher's responsibility. He *must work with the leader, prepare him, help him see the kinds of questions that must be asked, help him evaluate the discussion*. It is usually wise to rotate student leadership. Also, it is considered desirable to use the student observer in the group.

The observer can serve as a summarizer and evaluate progress and, most importantly, can keep track of participation. Most teachers are blind to the extent to which students do not participate in most discussions.

We have heard much talk and have read much about the importance of democratic leadership in a group. A few points perhaps need to be made here. Democratic leadership does not mean *laissez faire* leadership. It means, first, the active participation by the teacher as a guide who has respect for student opinions. It means the teacher must listen to student ideas, must give students a chance to express their feelings, and should within reason permit student preferences to determine the nature of the group task and the method for group attack. In the long run, democratic leadership may be preferred by the group; initially, however, students resent it and prefer the more directive kind of approach. One study showed that in a group with an active leader as opposed to a group with only an observer, the leader-group more frequently arrived at the correct answer, since the leader was able to secure a hearing for the minority viewpoint.

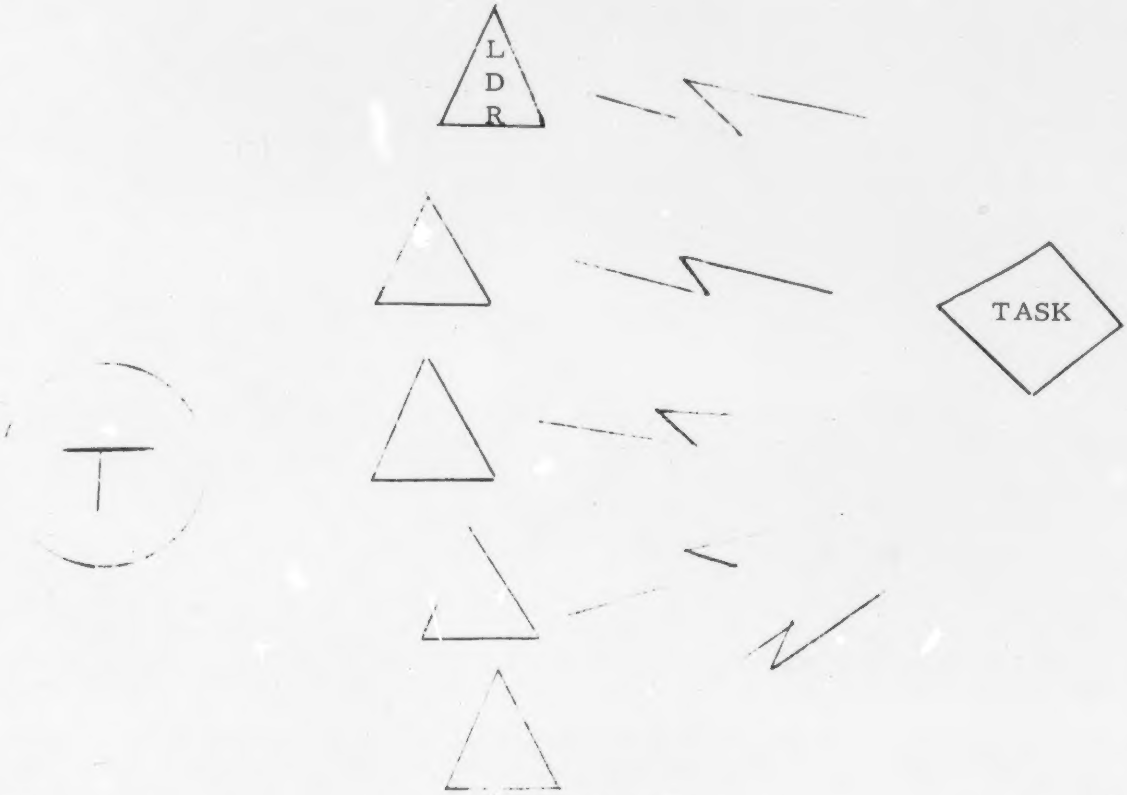
Just as leadership will vary with the nature of the group task, so will the optimum length of time for any single meeting of the small group. As we discuss below the special types of small groups, it will probably be possible for you to make some inferences about the time needed. I would, however, like to make some general observations based on our experiences with two years of small group work. First, we have found that our single module of twenty-three minutes can be effective for some types of discussion. While some teachers complain that it seems a bit too short, I personally have found that it is desirable not to reach closure with the small group but to have students leave with the issues still unresolved, with questions turning over in their minds. Also, some teachers report that our double module of forty-six minutes is just a bit too long for the low ability student to keep a good discussion going. But these judgments are probably best arrived at through your own experience, not by listening to ours. As a very general rule, let me suggest that a thirty-minute period might work well for most small group activities.

What of these small group task to which we have alluded? What can the small group do in the educational setting? Here again there has been a too narrow view of the small group. Some teachers think that the small group must be tied in closely with the content of the curriculum, and they get much upset if each of their small groups does not follow a given large-group presentation.

Such teachers are too much concerned with covering the curriculum where they should be concerned with uncovering and discovering with students a world of exciting knowledge. And it is in the small group that uncovering and discovering best takes place. Actually, of course, the small group has numerous roles and functions which can be identified simply by asking, "What can I do with a group of ten that I cannot do just as effectively with a larger group?" I would like to discuss with you several different types of instructional groups.

The first might be called the task group. The small task group can be any effective way of involving students in many types of meaningful work in which each member can make a significant contribution. The rules for the successful task group are known to all of us who have worked unproductively on committees: be sure the task is clearly defined and understood by all; be certain that roles and individual assignments are sharply delineated; provide the necessary resources or indicate where they might be obtained; check closely on the progress of the group and hold them to a realistic schedule; provide for some type of feedback to the larger group through oral, written, and/or audio-visual reports.

This diagram perhaps illustrates the nature of the task groups:



TASK GROUP

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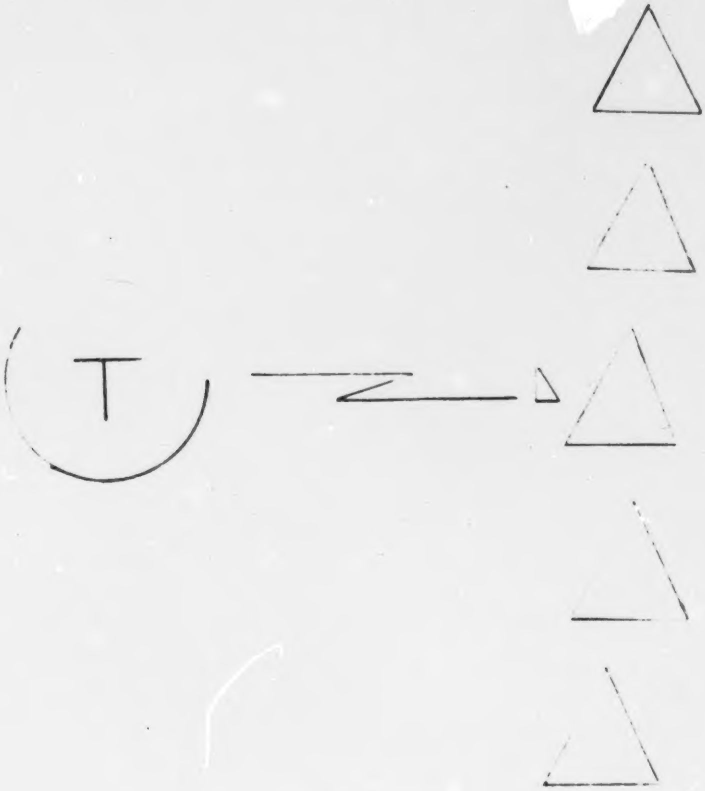
The second type of small group I would designate as the didactic group. In the didactic small group the teacher--or a student leader--presents material with the purpose of informing. There is justification, I think, for the teacher occasionally to use the small group to review, to clarify, to instruct, permitting the students to interact with questions and comments. I think there are certain things a teacher can teach in a small group--and I mean teach--that cannot be taught as well in a class of twenty-seven.

I would diagram the didactic group like this:



DIDACTIC GROUP

The third type might best be called the tutorial. Here the emphasis is on individual instruction, usually of a remedial nature, although it may well be individual instruction, motivation, or evaluation for an independent study project of an advanced nature. The teacher--or again an able student--merely uses the small group session to deal in turn with the individual members. A good teacher can probably give effective individual attention to seven or eight students in a half-hour period and accomplish much real benefit for the learner.

The small group tutorial might look like this:

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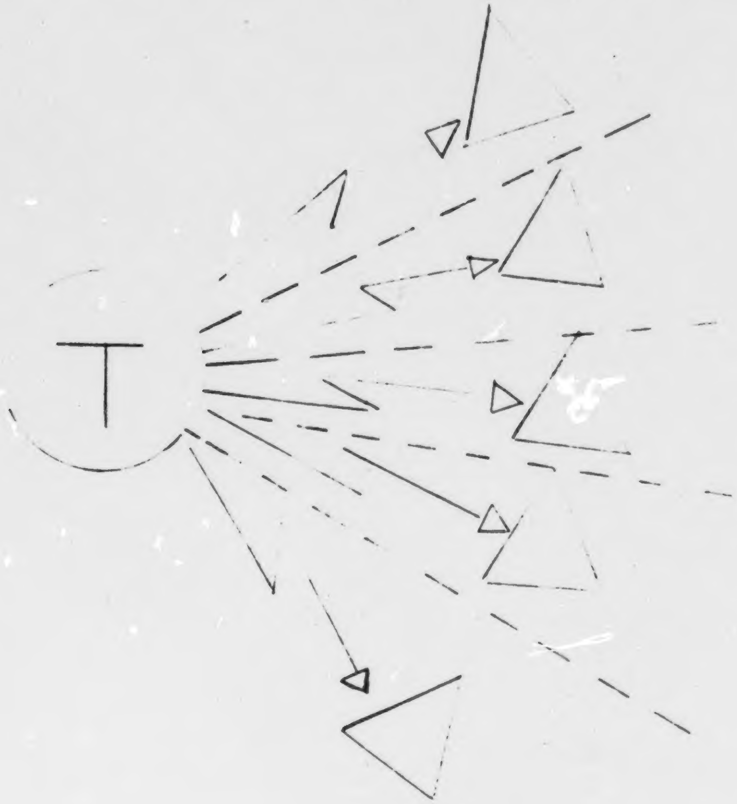
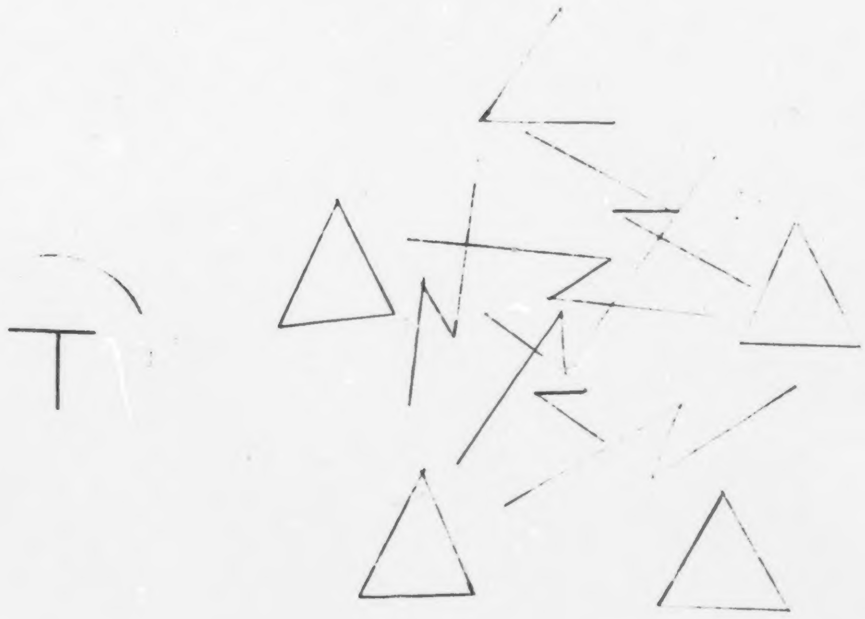


TUTORIAL GROUP

The fourth is one which we term the discursive group. This is the free and uninhibited discussion by students of a topic of prime importance to them. It would be a mistake for teachers either to exclude completely the discursive discussion or to indulge in it too much. It can make a very valid contribution to any class where the subject matter involves controversy or issues of significant interest to students. No preparation is, of course, needed by the teacher except to find the topic of sufficient interest for the class. And the teacher's role is merely one of an interested observer. All he needs to do is stay out of the way. He should listen attentively to student opinion, notice carefully who is taking part, watch closely for student reaction. Teachers, of course, need to be admonished about overusing the discursive approach. It can be a great waste of time and often is productive of nothing except the exchange of prejudices, serving merely to reinforce erroneous ideas. Teachers who boast again and again, "We have the greatest discussion in my class," often are deluding themselves if these so called "great discussions" are only bull-sessions.

The discursive might look like this:



DISCURSIVE GROUP

The fifth kind of small group is perhaps best characterized by the term brain storming coined by Alex Osborn, the originator of the technique. Brain storming, like the bull-session, is free and uninhibited. It tends, however, to be problem centered or solution centered. The teacher's role in "brain storming" is merely to motivate, to get the ball rolling, and then to stay out. The teacher should not criticize, evaluate, or react negatively to any idea advanced in the brain storming session.

Here are a few suggestions culled from Osborn's books:

1. The ideal number for a brain storming group is about twelve.
2. Choose a subject that is simple, familiar, and talkable. When a problem calls for use of paper and pencil, it usually fails to produce a good session.
3. Criticism is ruled out; adverse judgments of ideas must be withheld until later.
4. "Free-wheeling" is welcomed: the wilder the idea, the better.
5. Quantity is wanted.
6. Combination and improvement are sought. In addition to contributing ideas of their own, participants should suggest how ideas of others can be turned into better ideas, or how two or more ideas can be joined into still another idea.

The diagram below shows the problem-centered concern of the brain storming group.

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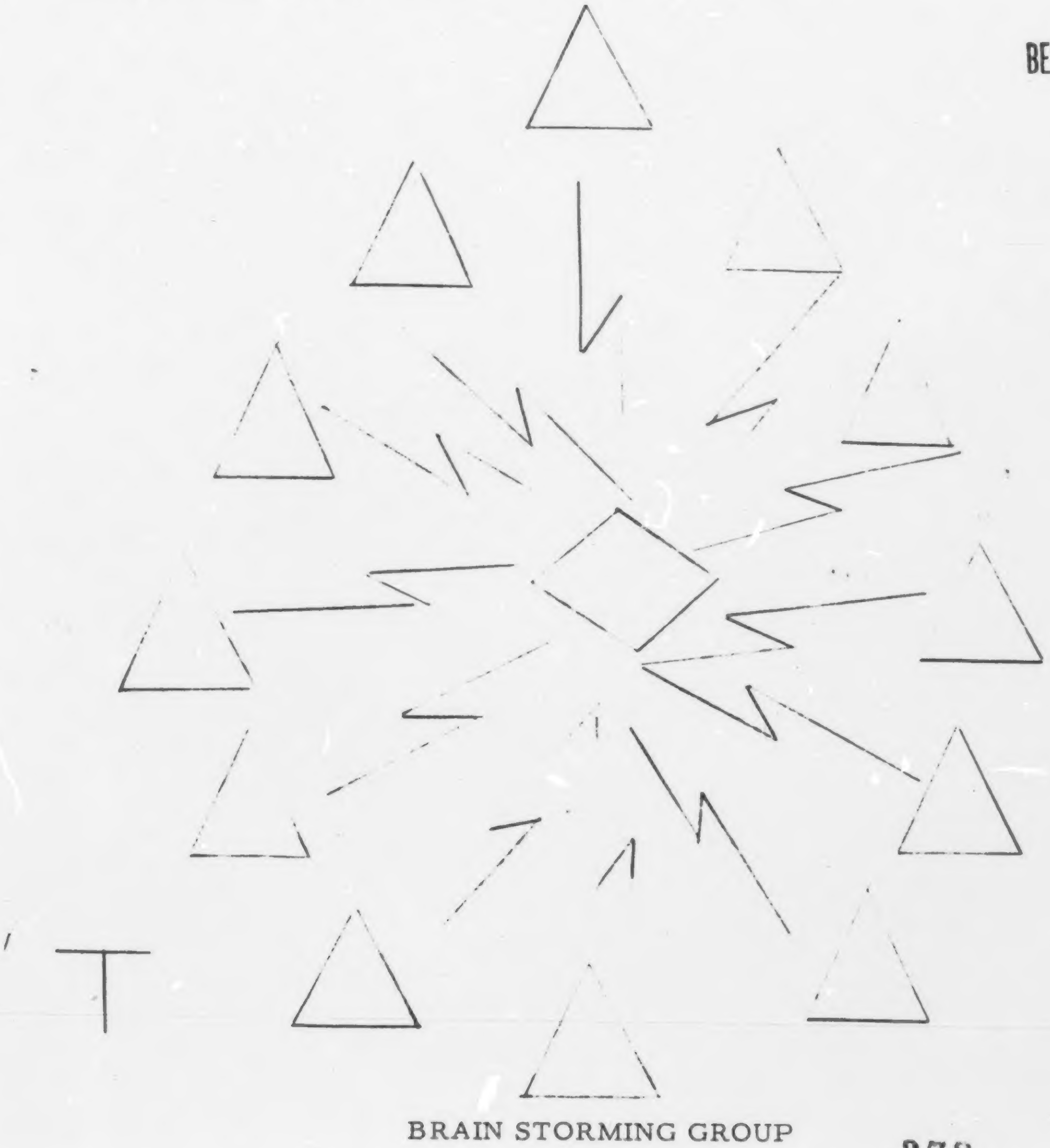


BRAIN STORMING GROUP

With these major types established, let us conclude with some final general matters.

First, can the small group technique be evaluated? Obviously it can be and it must be. Some suggestions follow: First, there is need for group evaluation which says in effect, "How did we do today?" "Did we reach our goal?" "How many of us participated?" As mentioned before, an observer is of much help here. Second, there is obviously a need for teacher evaluation. But such evaluation should not be purely quantitative. The teacher is unwise who says in effect, "The one who talked the most gets the best grade." The teacher should learn to distinguish between meaningless verbalism and thoughtful analysis; he should learn to treasure the student who makes a few insightful comments and to chasten the garrulous dominator of discussion who really contributes nothing of substance. Finally, there is the need for individual student evaluation. In some cases it might be wise for students to keep a log of the discussions in which they participate.

Since in the small group discussion teacher-student relationships are of key importance, it might be helpful at this stage to turn our attention to this crucial nature of teacher-student relationship. Again, there is no easy answer. The teacher must learn to play it by ear and must respond to individuals. While it is difficult to generalize, perhaps we can be of help by making some suggestions about handling certain typical small-group types. First, what do you do about the hand-waver; the student who constantly thrusts his hand in your face and almost demands your attention? To begin with, you can't ignore him completely. This would only tend to make him resentful or else intensify his demands. Neither should you take the easy way out and call on him any time he has his hand waving. The best answer is to make him see that you value his participation, but you don't want others to be excluded. Second, what about the student who is the constant butt of class ridicule? To begin with he needs your support. The class needs to learn that each of us has a right to be heard and that no student or teacher deserves ridicule. No matter how outrageous his question or answers may be, find something in them to support. Make him see that your class is an open forum for the exchange of ideas, not merely a place where the sycophant can perform.

What about the shy type, the student who rarely answers just because he lacks security? Sometimes it helps, if the problem is especially acute, to talk to the shy student, to encourage him to participate, and to prepare him for the discussion to come. You might say, for example, "John, tomorrow I'd like to discuss the garden symbolism in 'Rappacini's Daughter.' Will you give this your careful attention tonight and be prepared to make some comments tomorrow." Also, it is helpful with this kind of student to ignore the oft-repeated warning about not mentioning a student's name first when asking a question; give the shy student some warning that he has to answer. Don't confront him abruptly with a difficult question. Say something to this effect, "John, I'd like you to give thought to this. The garden in 'Rappacini's Daughter' has a symbolic significance. What do you think the garden really stands for?" Then pause. Don't be afraid of silence, but give him a chance to think by amplifying the question. "Of course, it may not have any symbolic significance at all, but most who have read the story generally are convinced that it does have. Do you have any notion, John, as to what the symbolism may be?"

So much for the shy type. Now let us say something about the diversionist, the student who purposely or unintentionally sidetracks discussion. He must be dealt with firmly. You can answer his question of a diversionary nature briefly and then say, "That's not really the substance of our discussion. Let's get back to the point." At times, of course, the sidetrack can be illuminating and provocative, but for the most part the problem-centered discussion should stay on the track.

Finally, what of the shocker--usually a gifted student who tries to shock you and his classmates by giving some outrageous answer? The obvious answer is not to be shocked, since that is the effect he wants. Deal with his ridiculous answer calmly and quietly but, deal with it effectively. Do not permit nonsense (from any source) to go unchallenged in the classroom.

It is evident that the teacher needs much training to function effectively in all small groups, regardless of the type. What type of training is most effective? He should be knowledgeable about the findings of the specialists in group dynamics and sociometry. Shepard's Small Groups is a good source here. He should explore the use of one of the more promising types of methods for analyzing student-teacher interaction in the small group. The work of Flanders and Amidon looks most helpful here; and Olmsted's The Small Group provides a good summary of other interaction analyses methods. But most of all the teacher needs some in-service training in the school on the spot. We at North Campus have been effectively devoting entire faculty meetings to the matter of the small group, and have used small group demonstration lessons with good effects. I think also the teacher needs much feed-back through observer reports, pupil rating sheets, and audio- and video-tape. The last, I think, has much promise for improving the teacher's performance in the small group.

But we must also help the student grow in his skills with the small group, and these skills can be presented in a large-group lecture. A few suggestions for teachers might be appropriate here:

1. Stress the importance of the small group sessions. Some compulsive students will feel that they are a waste of time and demand that you get on with the "business" of teaching; other students will be tempted to waste the time with frivolous talk.

2. Use the procedures suggested for selecting and training student leaders and observers; have them use an observer evaluation check list.

3. Help the student develop goals and objectives for each discussion: what should we try to accomplish in this session?

4. Stress the importance of listening skills in the small group. Critical listening is especially important here: they need to develop the ability to listen objectively to contrary points of view, to weigh arguments critically, to detect fallacies in thinking, to recognize prejudices.

5. Help them develop the skills of responding--knowing how to differ without animus and rancor, how to take a point made by another and use it as a grist for one's own intellectual mill, how to advance discussion, how to get discussion back on the track.

6. Help students evaluate their discussions. From time to time tape a discussion and play it back for critical evaluation. Take a few minutes at the conclusion of each discussion to ask, "How did we do?"

I hope it is evident from this discussion that the small group serves so many vital functions that all schools regardless of their commitment to modules or to classes should find more and more time for small group activities.

(Adapted from a paper by Alan A. Glatthorn, principal of Abington High School, Abington, Pennsylvania, which was presented to the Institute on Continuous Progress and Cooperative Teaching at the University of North Carolina, Greensboro, N.C. in July 1971.)

THE LEARNING-STATIONS APPROACH

With continued emphasis on meeting the individual student's needs, on getting students to think, and on encouraging students to become independent and self-directed learners, the learning-stations approach to instruction has become increasingly significant. Learning stations are self-contained units within the classroom where single students or small groups of students are able to work either independently or cooperatively on given tasks relating to the specific subject being studied. The number of stations found within a classroom may vary from a single station to as many as seven or more stations, depending on the task at hand, the class, and the teacher's own organizational procedures. Each station is designed to allow the student to work at his own rate, to explore and discover on his own, and to develop responsibility and the ability to make decisions.

In a basic English class, the learning-stations approach is especially valuable in reaching slow learners and in meeting their individual needs. A typical classroom employing learning stations would consist of enough areas to provide for listening, writing, reading, and speaking activities. The diagram on page suggests the possible arrangement of a typical box-type classroom into learning stations. Each section of the room will be discussed in detail below.

INDIVIDUAL LISTENING STATIONS:

These stations consist of separate booths or areas in the classroom equipped with a dictaphone or a tape recorder and a set of headphones for private listening. A classroom should contain a minimum of three individual listening stations; but the more stations that can be made available, the greater will be the opportunity for the students to make use of the advantages provided by the stations.

In this situation, students are free to select prerecorded tapes supplied by the teacher on a variety of topics ranging from spelling exercises to vocabulary building to reading improvement skills; or he may choose to create his own activity by using a blank tape to record his own thoughts and feelings in the form of an oral composition or to read a story, essay, or poem from a book, magazine, or newspaper or to read original stories, poems, or compositions he has written. By replaying the tape, the student will become more aware of his errors and the areas in which he needs to improve. The use of headphones also affords privacy to the shy student who is reluctant to respond in a large group.

GROUP LISTENING STATION:

The group listening station provides an opportunity for a small group of students to work together on the same activity. Ideally, a table equipped with one tape recorder and individual headphones or a wireless loop would be available for the students to work around; but if a table is not available, desks arranged in a circle and set aside in a given area of the room would suffice.

Prerecorded tapes stressing listening, reading, and writing skills enable students to work on their own to strengthen individual skills, but at the same time permit them to obtain help from other members of the group on areas in which they are weak. The group listening-stations approach also tends to foster cooperation and interdependence among members of the group and encourages peer teaching and tutorial assistance from the more capable students in the group.

GROUP STATION:

This station provides for teacher-directed activities in the areas of listening, writing, reading, and speaking. Students involved in this group work more closely with the teacher than in any of the other groups. The teacher's role is to introduce activities, explain procedures and techniques, guide discussions, and supervise the activities as they are carried out by the students. Much emphasis should be placed on oral and silent reading of short stories, poetry, and novels for common study; discussion by the students of their attitudes and views on what they read; and expression of these views in writing.

READING STATION:

A given area of the room should be set aside for free reading. This area can be set apart from the rest of the room by arranging book cases to form partitions (see diagram). It is important that students feel comfortable and relaxed in this section of the room and that they be allowed and encouraged to browse through the shelves at their leisure. A rug could be used to add a relaxed atmosphere and to enable students to sit on the floor to read. If space allows, a table could be placed in the room for newspapers and magazines, or these items can be kept with the books.

In short, the learning-stations approach can serve as an extremely beneficial method of instruction, especially for the basic English student. Strayer Hancock, Instructional Supervisor in Worcester County, Maryland, has stated that this approach has merit for the following reasons:

1. It is an approach that any teacher (who really desires to) can put into operation; it is simple in both its logic and its execution. (It does require much work on the part of teachers.)

2. Students from the K-12 range like this approach because it is different from the usual lecture and "socialized recitation" methods.

3. It stresses independent work (study) on the part of students. They must figure out for themselves how to do the task at hand.

4. The teacher is free to help individual students who need help on certain tasks (some students can go through all the stations without teacher help)--something that is almost impossible in a traditional classroom setting where a group of 25 plus students are holding forth with the teacher in "charge."

5. There can be peer teaching at each station. If the station task is difficult and five students are working at the same station, students may help each other if they so desire.

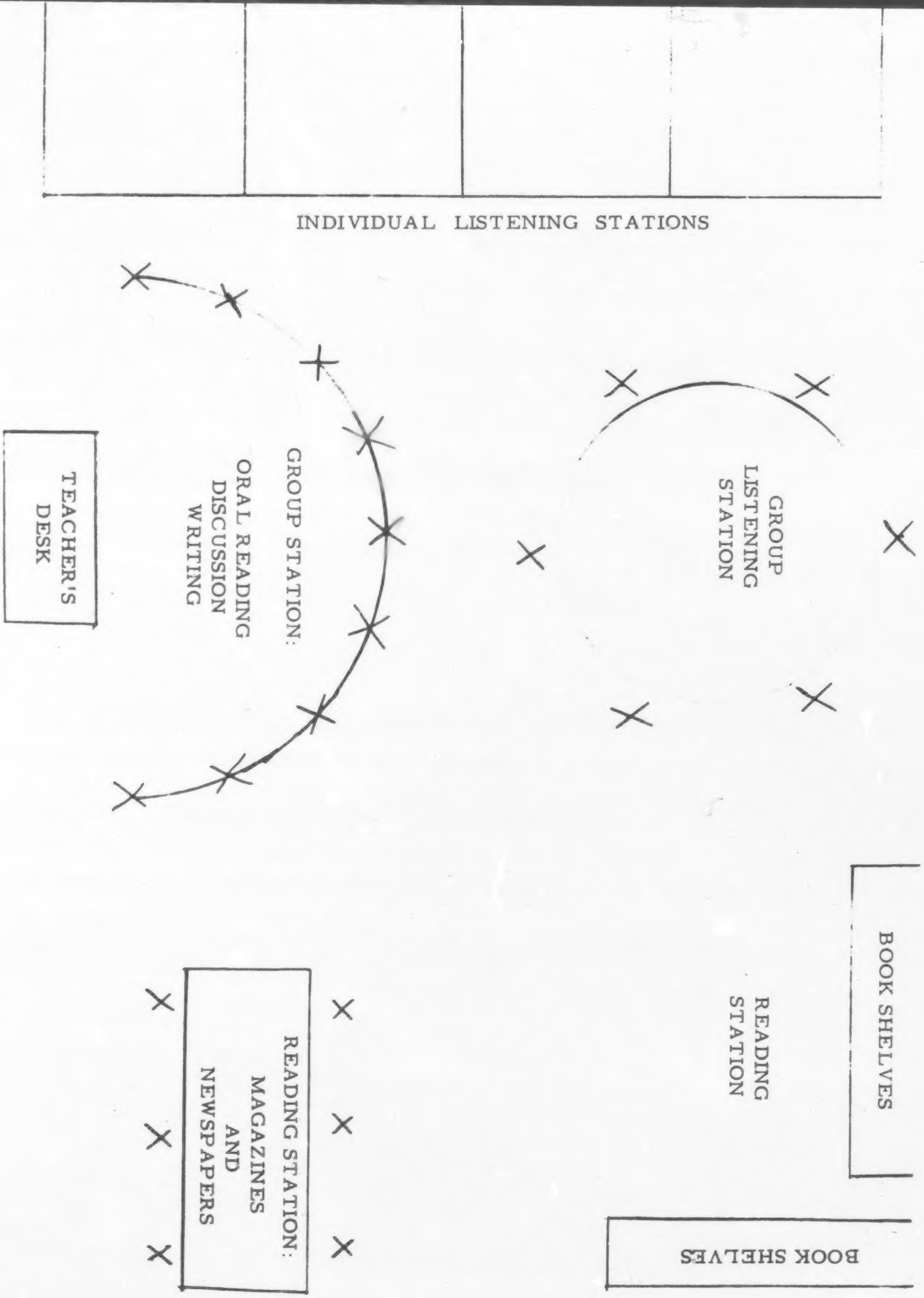
6. A student may move from one learning station to another at his own pace. We have known for a long time that all children do not learn at the same rate but have done little about it.

7. Within each station we may have three or more assignments of varying degrees of difficulty. Some students may elect to do only the most simple of the assignments because this is the only one they can do; other more capable students may elect (or be assigned) to do all three assignments. This, too, is a feature for providing for individual differences which we know exist among students.

8. This approach promotes creativity on the part of teachers (and pupils, too, if we use them to help us plan our stations). How can we make our station activities more open-ended (to stimulate doing something--thinking with the factual information we glean and not just writing facts for memorization and regurgitation)? How novel and challenging can we make our activities at each station?

9. The learning-stations approach is a natural for introducing skills.

In summary, it should be noted that the learning-stations approach is but one stop along the road to Utopia--the individualization of instruction. Students have unanimously applauded this attempt by teachers to make learning more functional, individual, and enjoyable. Their responses to the learning-stations' setting and the philosophy inherent in the program have been most complimentary, for school has become a meaningful place for individuals with differing abilities, interests, and aspirations.


INDIVIDUAL LISTENING STATIONS
GROUP STATION:
ORAL READING
DISCUSSION
WRITING
TEACHER'S DESK
GROUP LISTENING STATION
READING STATION:
MAGAZINES AND NEWSPAPERS
READING STATION
BOOK SHELVES
BOOK SHELVES

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MOTIVATION OF LEARNING

What can we, as teachers, do to help our basic students want to change themselves from apathetic, disinterested, unresponsive, distrusting, sporadic teenagers into students who are eager, alive, curious, trusting, and persistent? Many believe that the normal young child has the characteristics which we hope our students will recapture. It is our job to try to discover what has caused, in Erikson's words, "the most deadly of all possible sins... the mutilation of a child's spirit." Since each student's history is unique, we can try only to present some guidelines which will be helpful in recognizing causes and some suggestions which, hopefully, will bring new life.

Abraham Maslov has given us a motivational theory which seems well-suited to our search. He believes that human motivation involves five sets of needs: physiological needs, security needs, social needs, ego needs, and the need for self-actualization. These needs are pictured as a hierarchy, indicating that a need at a higher level does not come into operation until needs at lower levels are minimally satisfied. The need for self-actualization, at the top of the hierarchy, involves a desire to become all that one is capable of becoming, to realize fully the development and utilization of one's potential capabilities. This is what we are seeking for our students.

The question, then, is what can we do in the English classroom to help students have a sense of physiological well-being, to help them feel secure, to give them a sense of belonging, and to improve their self-image so that they may be free to work creatively?

By means of observation, of discussion, and of reading students' journals, we may learn much about the physiological needs of the students. Many students in basic English classes work after school and often do not eat balanced meals or get enough sleep. A knowledge of these problems, as well as physical handicaps related to vision, speech, and hearing, should be referred to guidance counselors and to the school nurse. Through class discussion, we can help students to become aware of the need for developing habits that lead to health. We may illustrate some of these concepts in the classroom by ensuring as much physical comfort as possible through proper ventilation, lighting, and seating.

More difficult to solve are problems relating to the safety needs of the students. Fears of death, separation of parents, unfairness, punishment, physical harm, the loss of income in the family--all may prevent higher needs from emerging. Some of these fears may be lessened by bringing them into the open through a choice of relevant literature. The teacher can in addition, provide a haven of security in the classroom. Basic students, more than any others, seem to need highly structured assignments. They need to know exactly what is required of them, to be reminded frequently of when assignments are due, and to know how well they are doing. It is with these students that behavioral objectives, with the emphasis on step-by-step progression, may be most useful.

In these classes it is important that we strive to be consistent and fair if we wish students to feel secure. Rules for classroom behavior should be minimal but strictly enforced. When students are involved in establishing rules and in deciding what will happen when rules are violated, they learn about the democratic process and their sense of justice is more fully satisfied. They derive a sense of security in knowing which lines cannot be crossed and in being able to predict what will happen should one cross them.

If the physiological and security needs can be satisfied to the point where they do not exert a dominant influence on behavior, the social needs will emerge. Every individual, at some time, feels the need for affection and the need for belonging. Many basic students will tell you that they feel no one cares about them as human beings. Since they have never excelled in English, they feel especially rejected by the English teacher. We can create a climate of warmth and affection in the classroom by our attitude toward the students. We can greet them warmly in the classroom and whenever we meet them. We can praise them whenever possible, not just for their accomplishments in English but for whatever we can discover. We can listen--really listen to them in conversations, in discussions, and in their writings.

One way we can promote a sense of belonging is to involve students more completely in the learning process. Many teachers say they have learned more when teaching than they have learned in any class. This holds true for students, also. Encourage basic English students to help other students who are reading at a lower grade level. This not only promotes a sense of belonging but improves the tutor's reading ability.

Once the student feels that he is accepted and belongs to the group, we can begin to work with his ego needs. These students have known little in English except a sense of failure. They have no self-confidence in their abilities to succeed. We can begin to restore a healthy self-image by giving them work in which they can succeed and by praising their successes. Diagnostic tests will help us learn where to begin.

Some teachers have found that paired learning results in successful experiences. Students work as a team to perform all assignments and tests. Both members receive the same grade for the completed work. Self-confidence for some students seems to be acquired more quickly by working in pairs.

Students who will never excel in the communication skills can be led to see that all human beings have areas of weaknesses and of strengths. Students are often astonished to learn that a teacher has failed a subject or is completely ignorant about some subjects. For example, some basic English students may know a great deal more about the working of an automobile than does the teacher. If we can discover the areas in which these students are successful and relate these areas to the English program, the students may develop a greater sense of worth. They will certainly be more responsive to the program because they will see a relationship between it and their lives outside the classroom.

Sometimes the self-image of basic students is further impaired because we expect too little of them. We might remember the words of Santiago in The Old Man and the Sea: "Let him think I am more than I am and I will be so." We walk a thin line here, trying to give tasks which ensure success but making these tasks challenging enough to increase self respect.

We can encourage the student to become more than he is by being more aware of our "support roles." We can help the students, especially in discussion and writing experiences, to "save face" by always trying to find some part of their thoughts to be praised and accepted.

If we can be warm and supportive, if we can create a climate where the ideas of all are respected, if we can replace experiences that result in failure with experiences that lead to success, if we can convince each student that he is needed by us and by the class, then it is likely that we shall experience one of the great rewards in teaching: we shall watch our students discover the joy in learning and the pleasure in creating.

NEEDS OF THE BASIC ENGLISH STUDENT

-To develop a more satisfactory self-image
-To develop self-confidence
-To be accepted by his peers
-To accept his own limitations as a human factor
-To learn to accept the limitations of others
-To learn self-discipline
-To understand his own feelings and how they affect his behavior toward others
-To learn more about himself and his impact on others
-To be assured that the teacher cares and accepts
-To experience success
-To learn to evaluate the degree of success he attains
-To develop pride in accomplishment
-To experience curiosity
-To develop persistence
-To experience the joy of creativity
-To recognize that he has a system of values
-To increase his span of attention
-To improve communication skills
-To become more sensitive to the ways people communicate with each other
-To feel free to express his thoughts
-To learn "active listening"--for meanings and for feelings
-To increase reading comprehension
-To understand relationships
-To distinguish between fact and opinion
-To learn that most issues involving opinion have many sides
-To be a contributing member of the group
-To learn how an individual affects the group and how the group affects the individual
-To learn how to help the group function more effectively

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NOVELS FOR COMMON STUDIES

Sets of thirty-five books of the titles listed below are available in the English Resource Center of each high school and middle school. These books have proved to be popular with basic English classes: only the new eleventh-grade book has yet to be tested.

The purpose of the study of a given novel by all members of the class is to lay the foundation for the enjoyment of other books which the student will choose according to his tastes and ability to read. The use of these novels is the teacher's opportunity to make reading exciting through her choice of activities--the involvement of students in discussions, dramatizations, and innovative procedures. The teacher should read the novel with and to her class. Students will enjoy a story that is read well and in an informal setting where they feel free to interrupt and to ask questions.

For obvious reasons, the grade-level assignment of novels should be honored in order to prevent over-lapping and thus spoil the freshness of the book for students in succeeding grades.

Grade 7: Sperry, Call It Courage

Grade 8: Schaefer, Shane

Grade 9: Richter, Light in the Forest

Grade 10: ~~Knowles, A Separate Peace~~ Hemingway's OLD MAN AND THE SEA

Grade 11: Zindel, The Pigman

Grade 12: Orwell, Animal Farm

(Make suggestions to Dept. Heads)

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A RULE OF THUMB FOR TEACHERS
OF
SLOW LEARNERS, THE DISADVANTAGED, AND/OR UNMOTIVATED STUDENTS

1. Keep the material relevant to the student's frame of reference.
2. Make sure the students understand what you are talking about; don't assume that they understand.
3. Use games where possible to avoid tedium.
4. Review and reinforce new material often.
5. Where possible, be concrete, not abstract.
6. Use much praise and reward.
7. Avoid long term motivations.
8. Keep lessons brief and fast paced.
9. Use varied activities for longer lessons.
10. Recognize him and be his friend outside of the classroom.
11. Listen to what he has to say with interest.
12. Participate in their activities: read a book when the students are reading books; write when they are writing.
13. Use audio-visual aids as frequently as possible.
14. Discuss with them the "thing of the moment"; the event may present an opportunity to help them toward solidifying their values.
15. Do your own thing; don't be afraid to innovate!

A SELF-EVALUATION DEVICE FOR TEACHER USE

Do I Like Myself as a Teacher?

Check the column which most nearly describes you. S, satisfactory; N, needs to improve.

S N

Do I know my students?

1. Do I know the name of each student? ___ ___
2. Have I learned something interesting about each one so that I can personalize my conversations with her or him? ___ ___
3. Have I attempted to learn the interpersonal relationships in the group and to know how they affect behavior and learning? ___ ___
4. Have I diagnosed students' abilities and achievements? ___ ___
5. Do I know about each student's out-of-school activities and experiences so that I can better understand his behavior in school? ___ ___

Do I exhibit positive personal characteristics?

1. Am I self-confident because my lesson is well-planned and the day's routine well-organized? ___ ___
2. Am I well-groomed in the classroom and comfortably dressed for necessary activity? ___ ___
3. Do I strive for a pleasing, lively voice? ___ ___
4. Do I usually look at situations optimistically, or do I tend to complain? ___ ___
5. Do students feel that I am enthusiastic about my job? ___ ___

Do I put into practice what I know about the ways students learn?

1. Do I help students plan so that they know why, how, and what they are doing? ___ ___
2. Do my students participate in a variety of classroom activities so that everyone enjoys some success? ___ ___
3. Am I aware of classroom tensions, and do I take steps to relax them? ___ ___
4. Do I provide a variety of materials instead of using only the textbook? ___ ___
5. Do I fulfill my responsibility to help students develop reading, listening, writing, and speaking skills? ___ ___
6. Do students find things out for themselves, or do I give them all the answers? ___ ___
7. Do bulletin boards and displays reflect the learning that is going on in the classroom? ___ ___
8. Do I provide many opportunities for both individuals and the group to summarize and to evaluate progress? ___ ___

Do I make a sincere effort to grow professionally?

1. Am I acquainted with what research has to say? ___ ___
2. Do I make use of professional periodicals? ___ ___
3. Do I seek the help of my principal, coordinator, or department chairman when problems arise? ___ ___

STUDENT ATTITUDE INVENTORY

This is not a test because there are no wrong answers. The answer to each question is A MATTER OF OPINION, and your true opinion, whatever it is, IS THE RIGHT ANSWER. You will be asked questions about how much you like this class, the teacher, and the work you are doing here. All the questions refer to THIS ONE CLASS AND THIS PARTICULAR TEACHER. By giving frank, true answers to show exactly how you feel, you can help us to understand the opinions of students.

DIRECTIONS:

1. Please do not write you name on the answer sheet.
2. Do not skip any questions--answer each one carefully and honestly.
3. Make sure that the number on the answer sheet matches the question number when you mark your answer. Double check when you are asked.

HERE IS AN EXAMPLE

0. I think my homework is very hard.

SD--STRONGLY DISAGREE   D--DISAGREE   U--UNCERTAIN
A--AGREE   SA--STRONGLY AGREE

You have five answers to choose from. You might STRONGLY DISAGREE with the statement. If so, you would put a circle around SD on your answer sheet, like this:

[✓ SD]   D   U   A   SA

If you feel UNDECIDED about the statement, you would put a circle around U on your answer sheet, like this:

SD   D   [✓ U]   A   SA

Or, for example, you might AGREE with the statement, but not STRONGLY. If so, you would put a circle around A on your answer sheet, like this:

SD   D   U   [✓ A]   SA

And, DO NOT WRITE ON THIS QUESTIONNAIRE BECAUSE OTHER STUDENTS WILL HAVE TO USE IT.

STUDENT ATTITUDE INVENTORY

1. This teacher asks our opinion in planning work to be done.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

2 This teacher keeps order with a fair hand.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

3. I get along well with this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

4. I find it easy to talk to this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

5. This teacher never asks trick questions to show how dumb we are.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

6. Most of us get pretty bored in class.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

7. No one dares talk back to this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

8. This teacher is one of the best I have ever had.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

9. I just don't trust this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

10. It is easy to fool this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

11. This teacher makes sure WE understand our work.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

12. This teacher often sends boys and girls out of the room as punishment.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

13. This teacher really understands boys and girls my age.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

14. Our teacher is very good at explaining things clearly.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

15. Frankly, we don't pay attention to this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

16. This teacher has lost the respect of the class.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

17. Sometimes things "get out of control" in this class.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

18. This teacher certainly knows what he/she is doing.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

19. This teacher often "bawls you out" in front of the class.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

20. This teacher makes it fun to study things.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

21. This teacher has some special favorites or "teacher's pets."

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

22. Our teacher never gives us extra assignments as punishment.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

23. This teacher wants to check our work to make sure we are on the right track.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

24. I really like this class.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

25. Sometimes I think this teacher is deaf.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

26. This teacher helps us to get the most out of each hour.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

27. This teacher is cool and calm.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

28. When I'm in trouble I can count on this teacher to help.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

29. This teacher becomes confused easily.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

30. This teacher will punish the whole class when he/she can't find out who did something bad.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

31. This teacher lets us discuss things in class.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

32. This teacher makes everything seem interesting and important.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

33. I wish I could get even with this teacher.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

34. This teacher knows allot.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

35. This teacher is quick to see a new point.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

36. This teacher is too bossy.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

37. This teacher never gets angry and shouts at us.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

38. We often complain just to get out of work.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

39. If I could get away with it, I'd sure like to tell this teacher off!

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

40. This class is noisy and fools around a lot.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

41. This is the best teacher I have ever had.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

42. You can't walk around in this class without permission.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

43. I wish I could have this teacher next year.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

44. This teacher has lots of fun with us.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

45. Sometimes just thinking about this class makes me sick.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

46. This teacher makes very careful plans for each day's work.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

47. This teacher helps students when they have problems with their work.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

48. This teacher always takes time to find out your side of a difficulty.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

49. This teacher likes to hear students' ideas.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

50. We behave well in this class even when the teacher is out of the room.

SD--STRONGLY DISAGREE D--DISAGREE U--UNDECIDED
A--AGREE SA--STRONGLY AGREE

ANSWER SHEET

1. SD D U A SA
2. SD D U A SA
3. SD D U A SA
4. SD D U A SA
5. SD D U A SA
6. SD D U A SA
7. SD D U A SA
8. SD D U A SA
9. SD D U A SA
10. SD D U A SA
11. SD D U A SA
12. SD D U A SA
13. SD D U A SA
14. SD D U A SA
15. SD D U A SA
16. SD D U A SA
17. SD D U A SA
18. SD D U A SA
19. SD D U A SA
20. SD D U A SA
21. SD D U A SA
22. SD D U A SA
23. SD D U A SA
24. SD D U A SA
25. SD D U A SA
26. SD D U A SA
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45. SD D U A SA
46. SD D U A SA
47. SD D U A SA
48. SD D U A SA
49. SD D U A SA
50. SD D U A SA

TEACHING MATERIALS
FOR
BASIC ENGLISH

BOOKS AND PAMPHLETS

Action: An Anthology of Writing About Sports. Harcourt, Brace, Jovanovich, Inc. $3.45; Teacher's Manual, $0.60.

Most suitable for upper-grade, innercity high school students. Illustrated with photographs, the book contains examples of excellent sports reporting by sports writers as well as some fiction, poems, and essays by other writers who have written about sports. The Teacher's Manual provides lesson plans for each selection, stressing oral discussion and the teaching of basic reading skills, especially vocabulary.

Activity Concept English 301. Scott, Foresman and Company. $8.70; Teacher's Planbook, $1.44.

ACE is not a text-oriented program. Specially planned for your hardest-to-reach students, ACE is a kit that develops a range of basic language skills too varied to be formalized within a text-oriented program. ACE 301 provides a student with all the materials needed for a full year's work in reading, writing, listening, speaking, sentence building, spelling. The special components in ACE 301 bring total physical involvement into learning experiences: students use their senses to see, to touch, to listen; they reason and respond by producing with pencil, with speech, through working with their hands. The ACE student listens to words in order to trace a route on a map, reads words to build a full-color cardboard model of a fantastic invention or a hot rod or an outer-space station. He writes words to describe a two-car collision, spells words, letters words on signs.

Another Eye. Scott, Foresman and Company. $1.02

New paperback anthology invites the student to reassess his self-image, his concept of others, his place in the current scene. Contains contemporary stories, today's poetry, folktales, science fiction, fantasy, biographies, articles, and other factual prose writings, word pictures, and cartoons.

Classics Illustrated. Classics Illustrated, School Dept., 101 Fifth Avenue, New York, N. Y. 10003. $0.20 each or $18.00 set of 100.

Authentic adaptations of the classic works of Cooper, Dickens, Hawthorne, Shakespeare, and many others presented in full four-color comic strip format. Fidelity to the original text, accuracy in the portrayal of characters, and simplicity of strong line and theme are given emphasis.

The English Language: Anglo-Saxon to American. American Education Publications. $0.35.

Covers 2,000 years of the history of the English language. Topics include Indo-European origins, the Celtic Conquest, Old English, the Norman invasion, the Elizabethean Age, American English, and modern trends both in Britain and America. Questions and suggested activities follow each chapter.

Exploration Drama. Evans Brothers Limited, Montague House, Russell Square, London. $______.

A set of 4 paperbacks for the junior high school: *Carnival*, containing children's games, rituals, and stories; *Legend*, containing myths, ballads, and folk plays; *Horizon*, containing stories of adventure, the sea, and the Wild West; and *Routes*, containing stories, songs, poems, and science fiction. Each book is attractively illustrated with photographs and drawings. A teacher's guide is available.

Generation Gap. Western Publishing Company. $15.00.

Simulates the interaction between a parent and adolescent son or daughter concerning certain issues on which they may have opposing ideas. The *game* helps students to understand the structure of parent-child conflicts and to shape effective strategies to resolve the conflict.

Getting a Job. Fearon Publishers. $2.50.

Eight chapters provide the student with basic information in all areas of work: job descriptions, locating a job, obtaining an interview, becoming a good worker. (Reading levels: 3-6.)

Happenings. Field Educational Publications. Student Text, $2.70 each; Teacher's Manual, $0.75.

With pop music and teen bands as a backdrop, these four narrative-dialog novels (*Chili Peppers*, *Pancho Villa Rebels*, *Rat Trap*, *Jokers Wild*) explore the lives of urban minority group teenagers. Each book presents realistic problems of people, especially the disadvantaged, in today's cities: inadequate housing, exploitation through credit selling, handicaps of speech and appearance, attitudes toward ethnic background. In facing these problems and forming insights into their solutions, the characters develop increased self-awareness and a sense of direction for the future. Story content relates to several study areas from social studies to mathematics, from language arts to health. Written on a low to middle fourth grade reading level, as determined by the Dale-Chall formula, *Happenings* is intended for supplemental use by reluctant readers in junior and senior high school. Exercises are designed to reinforce a broad variety of reading skills, including comprehension, vocabulary development, use of the dictionary, and conclusion drawing. One Teacher's Manual covers all four texts.

The Harcourt Brace School Dictionary. Harcourt, Brace, Jovanovich, Inc. Dictionary, $4.20; Workbook I, $1.72; Workbook II, $2.60.

Contains more than 46,000 entries, hundreds of special notes within entries, and more than 500 word histories carefully co-ordinated with vocabulary of modern textbooks. Definitions are stated in terms easily comprehensible in grades 4-8. For emphasis and clarity more than 1300 specially-drawn illustrations are included and a second color on every page of the dictionary proper is used. Two self-teaching programmed workbooks supply exercises and tests on basic and advanced dictionary skills.

Houghton-Mifflin Action Series. A Reading Breakthrough Program. Houghton-Mifflin, Co. Student's Edition, $1.50 each; Teacher's Guide, $2.10 each; Reading Practice, $1.05 each; Teacher's Edition, Reading Practice, $1.35 each.

Combines high-interest reading matter with a basic reading skills program. Each of the four readers (Encounters, Challenges, Forces, and Crosscurrents) is a gripping, action-packed anthology of short selections representing the best in contemporary literature. Among the writers represented are Langston Hughes, Bernard Malamud, Yevgeny Yevtushenko, William Melvin Kelley, Shirley Jackson, and Woodie Guthrie. Each reader contains all major forms of literature as well as a dictionary unit based on words from the selections. Although the books follow a graduated reading sequence, most of the selections test at the fourth or fifth grade reading level. The selections in each book are arranged thematically. This series is for students in grades 7-12 whose background in elementary language arts has been inappropriate to their needs or experiences. The readers act as springboards to the reading skills program presented in the Teacher's Guides and the student's Reading Practice books. The scope and sequence have been carefully organized to concentrate on building word recognition, vocabulary development, and comprehension improvement. The Teacher's Guides are sufficiently detailed to enable teachers who are not reading specialists to teach the program with confidence and maximum effectiveness.

How to Read Better, 1 and 2. Steck-Vaughan Company. $0.81 each.

Each lesson presents an easy, adult-centered story followed by exercise material which directs attention toward getting main ideas, remembering facts, and analyzing situations. Vocabulary is on 5- and 6-grade reading levels.

How to Study (Grades 9-14). Science Research Associates. $2.10. Teacher's Manual, $0.54; Study Habits Checklist (25) $4.25.

An activity text for individual or class use designed to help students whose study habits might be improved. It will acquaint them with study skills and habits that can improve the quality and efficiency of their work. The Study Habits Checklist helps students determine their assets and weaknesses.

How-to-Study Workshop. American Education Publications. $0.35.

Suggests how to schedule study time and how to prepare assignments. Among the skills included are: vocabulary and reading comprehension; map, graph, and table reading; organization; interpretation; and use of the library. Exercises and self-inventories help students evaluate their progress.

Imagination. American Education Publications. $0.35.

A full-color booklet to jolt students out of their mental ruts, and to get them thinking and writing with creativity and imagination. There are mind-bearing puzzles that call for divergent thinking, many suggested points of departure for students' own creative writing, a short story that students are invited to finish, and other suggested classroom activities.

The Kaleidoscope Readers. Field Educational Publications. One Thing at Once (mid 2), $1.56; Two Blades of Grass (low 3), $1.56; Three-O'Clock Courage (high 4), $1.62; Four Corners in the Sky (high 5), $1.62; Five-Words-Long (low 6), $1.62; Six Impossible Things (mid 7), $1.62; Seven Is a Handy Figure (mid 8), $1.62; The Eighth Day of the Week (mid 9), $1.62. (Teacher's Editions are available at the same price as the student's texts.)

Uses high appeal, contemporary content to motivate secondary school students, especially those reading below grade level (middle 2 to middle 9). Each of the eight softbound books presents a varied and interesting balance of writing styles and graphic presentations. Among the topics treated are careers, authority, drugs, hot rods, social relations, fads, sports, space, and other subjects of interest to today's students.

The Laidlaw Linguistic Laboratory. Laidlaw Brothers. $87.00.

For use with remedial classes in the junior high school. Specifically designed to provide a wealth of sentence constructions with varied, expressive words. Pupils work with the assurance of success. No technical terms are used; no rules are laid down in the pupils' materials; no grammatical concepts are discussed. The learning is entirely inductive.

Life Career. Western Publishing Company. $35.00.

A simulation game designed to help students gain an understanding of the labor market, the "education market," and the "marriage market," and to help students plan their futures. The game could be helpful at the twelfth grade with a unit on vocations.

Macmillan Gateway English. The Macmillan Company. Level 1: A Family Is a Way of Feeling, $1.02; Stories in Song and Verse, $0.99; Who Am I? $1.02; Coping, $0.99; Teacher's Manual, $2.25; Student's Workbook, $0.75; Transparencies, $23.50; Record Album (3 LP's), $10.00; Level 2: Striving, $1.26; A Western Sampler, $1.32; Creatures in Verse, $1.02; Two Roads to Greatness, $1.26; Teacher's Manual, $2.25; Student's Workbook, $0.75; Transparencies, $23.50; Record Album (3 LP's), $10.00.

A series of soft-back anthologies, four for each year. The readings represent a wide range of literary forms from both ordinary and out-of-the-ordinary sources. This series works for young people who have never before turned to books for excitement, advice, information, or inspiration.

Moons, Suns and Rush-Candles. Reader's Digest Services, Inc. $1.65 each; Teacher's Guide, $0.75.

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One of six paperbacks in a series called Story World, containing stories of fantasy reprinted for students in the middle school from Great Stories for Young Readers. Included are such stories as Ian Fleming's "Chitty-Chitty-Bang-Bang Saves the Day" and Parker Filmore's "The Devil's Hide.

The New English. Holt, Rineholt and Winston. Discovering Your Language (grade 7), Teacher's Edition, $4.00; The Uses of Language (grade 8), Teacher's Edition, $4.00; Exploring Your Language (grade 9), Teacher's Edition $4.24; The Languages of Discovery (grade 10), Teacher's Edition, $4.44; Language and Systems (grade 11), Teacher's Edition, $4.44; Language and Reality (grade 12), Teacher's Edition, $4.88.

Focuses on language as the basis of a fully integrated language arts program. The books present a carefully prepared sequence of study in the essentials of grammar and semantics, spelling and vocabulary, reading and writing, and speaking and listening.

New Phonics Skilltext, Book D. Charles E. Merrill Publishing Co. $0.96 each; Teacher's Edition, $1.20.

A comprehensive workbook concentrating on the sound and structure of words. Designed for use in seventh grade.

New World Issues. Harcourt, Brace, Jovanovich, Inc. $______.

Four paperbacks for grades 11 and 12, containing literature and readings of contemporary interest divided under headings of important issues and subjects, such as the generation gap, racism, alienation, drugs, culture conflicts, and ecology. Several different viewpoints are presented on each issue. Together deals with personal issues; Currents with national ones; Changes deals with personal issues; Mix with cultural ones.

Now Poetry. American Education Publications. $0.35.

A wide variety of poems approached informally on the assumption that traditional academic methods scare away students who might otherwise respond to poetry. Motivates students to write their own poems, using any form or subject that inspires them.

Play It Cool in English. Follett Educational Corporation. Student Edition, $1.23; Teacher's Manual, $0.87.

For students, grades 7-10, who read at levels 4-6. Uses "hip talk" as the basis for expanding and building broader language arts skills. For the student who often uses a non-standard dialect, the awareness that his own private language is not to be denied or suppressed leads to a more sophisticated understanding of the varieties of English and its great flexibility in usage. Acting out a "hip" role on the one hand and transferring to a more acceptable pattern on the other, the student begins to contrast and compare shades of meaning and language levels. This book encourages him to give his own response, his own reaction, because language is an intensely personal matter. Words that are not his, usage that is unfamiliar or "unacceptable," he is to alter or change.

The Propaganda Game. Holt, Rinehart and Winston. $6.00.

Having relevance in both language arts and social studies, this game involves the techniques employed to mold public opinion. Examples include faulty analogy, attacking a straw man, prejudice, status, quotation out of context, etc. Suitable for grades 4-12.

Reading Attainment, Systems I and II. Grolier Education Corporation. $139.00.

An individualized reading program with high interest level for high school students who read at grade levels 3-6. (System I:3-5; System II:4-6). Sets contain cards with stories and questions. Other cards involve word study. Answers are printed on separate cards. A record is provided for each student, and progressive levels are color-coded.

Reader's Digest Educational Edition. Reader's Digest Services, Inc. $0.30 per copy; 1 yr. $3.00.

Standard issues containing a 24-page supplement to help students build reading skills.

Reader's Digest Skill Builders. Reader's Digest Services, Inc. $0.75 each.

Colorful digest-sized books containing short selections based upon articles or stories from *Reader's Digest.* Each selection is adapted to a designated reading level and each book includes selections on a variety of topics. Levels 7-10 are designed for secondary students.

Reading for Concepts. Webster/McGraw Hill. Books A-E, $1.80; F-H, $2.10; Teacher's Guide for series, $0.90.

A reading series which contains eight softbound books with reading levels progressing from 1.9 to 6.4. Contains high-interest stories based on fundamental ideas about living. Emphasizes developmental skills, and each book is based on and serves to reinforce the book on the previous level.

Reading Success Series: Scope 1-6. American Education Publishers. $0.35 each.

Individualized word attack program emphasizing phonetic analysis, structural analysis, and word meaning. Skill-building exercises tie in with such high-interest topics as swimming, racing, folk-singing, and football. Students quickly reinforce what they have learned by reading short, high-interest stories. Particularly useful in the junior high school.

Scope/Skills. Scholastic Book Services. Student Edition, $1.00 each; Teacher's Edition, $1.50 each.

A series of high interest/low vocabulary softbound exercise books for classroom and individual use. Reading level: 4-6 grades. Teacher editions are free with purchases of 20 or more of any one title.

Wide World (Scope/Reading Skills 1)

Forty-eight true stories on subjects of special interest to teenagers. Multiple choice questions test and strengthen three reading skills: finding the main idea, remembering important details, getting word meanings from context clues.

Dimensions (Scope/Reading Skills 2)

Forty-eight true stories on rock music, sports, history, animals, fashion, and spies. Multiple choice questions test and strengthen three reading skills: finding the author's purpose, identifying faulty generalizations, recognizing opposites.

Spotlight (Scope/Reading Skills 3)

Thirty-three true stories: Aretha Franklin, teenage firemen, sky-divers, Barbra Streisand, civil rights, the Cuban crisis. Fill-in questions test ability to find the main idea; multiple-choice questions test three skills: recognizing important facts, finding proof, understanding antonyms and synonyms.

Sprint (Scope/Speed Reading Skills)

Aimed at the poor reader who lacks confidence. The stress of this book's exercises is on comprehension, efficiency, and speed; breaking vocalization, establishing a purpose for reading, finding character viewpoint in fiction and poetry, and building skill in skimming and scanning. Many articles are set up for timed-reading lessons.

Across and Down (Scope/Word Skills 1)

Thirty-seven crossword puzzles that teach a basic knowledge of phonics and build vocabulary. Dictionary and table of information (list of Presidents, states and capitals, seas, etc.) included. Also, abbreviations and spelling and punctuation rules.

Word Puzzles and Mysteries (Scope/Word Skills 2)

Twenty crossword puzzles and fifteen word games develop vocabulary and reinforce spelling. Sixteen mystery stories use the Cloze method of filling in blanks to develop a stronger identification of the parts of speech.

Jobs in Your Future (Scope/Job Skills)

The training, skills, and attitudes needed to find and keep the right job. Includes practice in filling social security and application forms, short stories showing real-life job hunting and coping situations, how to dress for an interview, and telephone manners. Forty lessons.

Trackdown (Scope/Language Skills)

Thirty-three lessons in mystery form focus on language usage problems. They also strengthen reasoning skills and encourage logical thinking. Eight additional picture mysteries and a mystery radio play are read just for fun.

Countdown (Scope/Study Skills)

As students read mysteries, sports articles, and jokes, draw pictures, write directions for a map, and learn secret codes, they develop skills in reading maps, skimming, using a table of contents and an index, spotting topic sentences, grouping facts.

Skills Box 1. Holt, Rinehart and Winston. $57.00.

Fills the need for individualized remedial instruction in language skills at the 7th- and 8th-grade level through: 1) 25 lessons divided among usage, punctuation, spelling, vocabulary, and dictionary skills (3 to 6 copies of each provided); 2) 35 Student Record Books, including summaries of each lesson, diagnostic and achievement tests, and a Progress Plotter chart; 3) 10 Student Answer Key Booklets: and 4) a Teacher's Manual containing full information for diagnosing each student's areas of strength and weakness, assigning lessons on the basis of need, monitoring the student's progress, and moving him ahead at a rate consistent with his abilities and his mastery of the skills presented. Multiple replacement copies are available for Lessons and Student Record Books.

Something Else. Scott, Foresman and Company. $1.02.

New paperback reflects today's world through good, current writing by authors such as William Saroyan, David Ignatow, Ray Bradbury, Steve Allen, Henry Gregor Felsen, and others. Contains 19 stories, 5 articles, 2 plays, 13 poems, 2 visuals, 6 cartoons. With this anthology, reading itself becomes the primary means to reading improvement.

Spelling Word Power Laboratory, III. Science Research Associates. $74.85.

Comprehensive sets of learning materials that incorporate modern techniques of multi-level instruction. Each laboratory contains Learning Wheels grouped in color-coded levels. Specific spelling problems such as changing y to i when adding a suffix, recognizing consonant blends, and adding special plural endings are emphasized. In addition, each wheel presents elements of phonics and word analysis that relate directly to phonetic problems in reading. Fundamental techniques of programed learning are incorporated in the program. The student's stimulus is step-by-step, single-frame word exposure on the wheel; he responds by writing the answer in his Record Book and immediately obtains the correct answer by turning the wheel.

Springboards. Portal Press, Incorporated. Pamphlets, $0.20 each. (Minimum order, $6.00.)

Designed for the disadvantaged, non-motivated student who is allergic to books. The series includes topics such as sports, war, civil rights, fear, and dating. Each series consists of from 17 to 20 four-page stories in pamphlet form. Each pamphlet is a daily lesson.

Step Up Your Reading Power. McGraw-Hill Book Company. $2.08 each; Teacher's Manual, $1.36.

Suitable for middle school students. A set of five paperbound practice readers, containing 600 reading comprehension exercises accompanied by a teacher's guide. Books are graded at the following reading levels: Book A, grade 3; Book B, grade 4; Book C, grade 5; Book D, grade 6; and Book E, grade 7. In each book, the selections become progressively larger and more difficult, leading to the next book in the series.

Stories You Can Finish. American Education Publications. $0.35.

Presents the beginnings of nine stories with just enough plot, character development, and setting to encourage students to complete their own versions. A Be-Your-Own-Editor Section follows each story to help students check specific elements of good story craftsmanship.

Three Plus Three. Scott, Foresman and Company. $0.81.

Three stories and three television plays by Henry Gregor Felsen, well-known writer of books for teen-agers, includes comments by the author, telling how stories are made into scripts, and how the student writer can adapt a short story into a film or television play. Suitable for grades 9-11.

Troubleshooter. Houghton-Mifflin Company. $0.84 each; $3.99 set; Teacher's Edition, $0.93 each; Answer Book, $0.90; Duplicating Masters, $11.55.

A nongraded basic language skills program, designed to meet the specific needs of students who require remedial work in English at the junior-high level and above. There are seven workbooks which are primarily self-teaching, self-correcting, and self-directing tools for individualized English-skills development. Books are entitled: Spelling Skill, Spelling Action, Word Attack, Word Mastery, Sentence Strength, Punctuation Power, English Achievement.

The Turner Guidance Series. Follett Educational Corporation. $0.87 each; Teacher's Guide for Series, $1.50.

For students, grades 8-12, who read at grade levels 5 and 6. Six workbooks, containing 138 structured daily lessons, that present a cohesive and integrated program in career planning: Wanting a Job, Training for a Job, Starting a Job, Looking for a Job, Holding a Job, and Changing a Job.

Turner-Livingston Communication Series. Follett Educational Corporation. $0.87 each; Teacher's Guide for series, $1.50.

For students, grades 8-12, who read at grade levels 5 and 6, and who are uninterested in regular English courses: The Television You Watch, The Phone

Calls You Make, The Newspaper You Read, The Movies You See, The Letters You Write, and The Language You Speak. The six workbooks contain 138 structured daily lessons that help students understand the facts, concepts, and opportunities in the world of modern communications. Each title contains important understandings vividly presented in a mature fashion. For example, The Television You Watch covers jobs in the TV industry, accepting yourself, how to get a part-time job, learning to evaluate television programs, and getting along with people.

The Turner-Livingston Reading Series. Follett Educational Corporation. $0.87 each; Teacher's Guide, $0.87 each.

For students, grades 8-12, who read at levels 4-6. Six workbooks, containing 138 structured daily lessons that strengthen students' understanding of basic social behavior, language, and arithmetic: The Money You Spend, The Town You Live In, The Jobs You Get, The Person You Are, The Friends You Make, and The Family You Belong To. The storyline plots deal with gangs, dating, self-concepts, development of worthwhile personal goals, and other timely topics of high interest to young people. For example, The Money You Save covers budgeting, money values, working for wages, cost of telephone services, credit, savings, interest rates, consumer education, advertising and merchandising, money orders, and the Civil Service.

Understanding Language Series. American Education Publications. $0.35 each.

These four booklets help students to discover important concepts about the way people use language, and then help them to apply those concepts to everyday language situations.

Understanding Language 1: The Magic of Words.

Introduces the series. Shows how words function as symbols.

Understanding Language 2: How Words Use You

Enables students to explore the dangers of not seeing the reality that stands behind every word.

Understanding Language 3: The Impact of Words.

Examines connotations and reinforces the concept that, to avoid confusion, one must always see the reality behind a word.

Understanding Language 4: Levels of Meaning.

Ties together the preceding books and shows students why words must be kept in context and how a word's dictionary meaning may differ from its connotative meanings.

Voices of Man. Addison-Wesley Publishing Company, Inc. Grade 9- As I Grew Older, $1.80; Grade 9- Face to Face, $2.22; Grade 10- Homecoming, $2.22; Grade 10- This Is Just to Say, $2.10; Grade 11- Let Us Be Men, $1.65;

Grade 11- I Have a Dream, $1.80; Grade 12- The Drinking Gourd, $1.98; Grade 12- The Eyes of Love, $1.86; Teacher's Guide, $1.20 each.

The central purpose of this series of literature anthologies is to provoke and sustain the interests of reluctant readers through the use of important contemporary literature. Each selection has been chosen for its intrinsic literary merit, its realistic quality, and its relevance to the facts of today's world. A great deal of the literature here has proved of great significance to ethnic minority students and to students from depressed socio-economic backgrounds. Included are works by such truly contemporary writers as James Baldwin, Buffy Sainte Marie, Lorraine Hansberry, William Stafford, Warren Miller, and Jay Neugeboren. Among the older generation of modern writers included in the series are Chekov, Yeats, Wilder, Thurber, and Richard Wright. Selections range from short stories, poems, and plays to newspaper articles and portions of novels and autobiographies. By now, it appears evident that reluctant readers will often upgrade their reading skills when provided with literature experiences that are sufficiently motivating. Therefore, while some of the selections are fairly simple to read, others will challenge even the best readers. The grade levels indicated for the texts are merely recommendations. Many teachers will determine that the most appropriate texts for their students are texts recommended for a grade level either above or below the grade levels of their classes.

What's Happening. Scott, Foresman and Company. Student Edition, $1.02; Teacher's Resource Book, $0.36.

A 192-page softbound book that communicates the realism of contemporary life in terse, vivid writing. The 33 brief selections, ranging from stories to poems, articles and visuals, hold appeal for all young people, in cities, suburbs, or rural communities. A book that can help students become more skillful readers through actual involvement in reading.

FILMS

Directory of Instructional Materials. Henrico County Instructional Materials Center.

A complete list of films for English instruction can be obtained from the English coordinators. Films related to English instruction, such as those on art and music, are listed in the complete Directory issued by IMC, a copy of which can be found in each English resource center or in your school library.

Directory of Films. State Bureau of Teaching Materials.

Other films can be ordered from the State directory, a copy of which can be obtained from your school librarian.

Modern Talking Pictures Service, Inc., Film Library, 2000 L Street, N.W., Washington, D. C. 20036.

Distributes films on topics such as career guidance, sports, home living, and business world. These films are usually produced by professional organizations, companies, and agencies and are provided to schools free of charge. An annotated catalog of the films is available.

NASA Langley Research Center, Langley Station, Public Affairs Office, Mail Stop 154, Hampton, Va. 23365.

A film list is available from NASA which contains a number of films suitable in interest level and subject matter for the slow learner. The borrower pays only return postage, fourth class film rate.

FILMSTRIPS

The Adventures of Paul Bunyan: An American Folktale. Guidance Associates. Color filmstrip and 12" LP record, $16.00; color filmstrip and cassette, $18.00.

The free play of imagination and exaggeration give this story a special excitement. Use to emphasize the fun of reading.

The Adventures of Pecos Bill: An American Folktale. Guidance Associates. Color filmstrip and 12" LP record, $16.00; color filmstrip and cassette, $18.00.

A colorful tale of Wild West frontier days that helps students see parallels in yesterday's folklore and today's popular culture.

Exploring Punctuation. Society for Visual Education, Inc. $56.00.

A series of twelve captioned filmstrips exploring the following areas: comma in a series; comma in addresses and dates; comma in direct address, introductory words, final query; comma in apposition and parenthetical expressions; comma with clauses and phrases; comma in miscellaneous use; end punctuation; colon and semicolon; parentheses and dash; apostrophe and quotations; italics and hyphen; capitalization.

Fresh Perspectives in Composition. Eye-Gate House, Inc. Set with records, $67.00; set with cassette tapes, $68.50; individual filmstrip, $7.00; individual record, $5.00; individual cassette, $5.50; Teacher's Manual, free.

Sound filmstrips, eight color filmstrips with three records or three cassette Teach-A-Tapes, containing the following: "Developing Concrete Details"; "Revising the Composition"; "Journal-Keeping for Writers"; "Sample Journal Entries"; "Stop Looking and Start Seeing" (filmstrip only); "Tips on Writing the Short Story"; "Tips on Writing the News Story"; "Composition Topics" (filmstrip only which consists of a series of composition projects, ranging from relatively simple assignments to rather complex ones. In each instance the student writer must employ his imagination and his abilities to observe and interpret).

From the Prologue to the Canterbury Tales. Scott, Foresman and Co. $15.60.

A 70-frame filmstrip and recording. Side 1 introduces each pilgrim in Modern English; Side 2 presents the Middle English script. Thirty-five scripts of both texts are included.

Orthographic Filmstrip Program. The Perfection Form Company. $24.95 set.
A unique concept in teaching spelling. Color focuses attention on the most troublesome parts of frequently misspelled words--eighty of the toughest so-called demons, selected on the basis of error-frequency studies. Color combines with mnemonic devices for added reinforcement. Comes in a set of four filmstrips with a teacher's handbook included.

MAGAZINES

English Journal. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801. $10.00 yr.
Official journal of the secondary section of the National Council of Teachers of English. Contains invaluable information on the teaching of secondary English, including practical suggestions for all levels of ability and descriptions of innovative processes. It is the way of keeping abreast with new trends in the teaching of English.

Media & Methods. Media & Methods Institute, Inc. $7.00 yr.
Published nine times per year, September through May, to keep educators informed of the latest developments in media and to suggest ways of using these media in the classroom.

Read. American Education Publications. $1.50 yr., $0.75 semi; Teacher's Edition free with ten copies.
For English and reading classes, grades 7-9. Dedicated to the proposition that English should be fun as well as work. Twice each month Read brings students 32 pages of lively articles, stories, poems, and plays. The magazine helps teachers use this content to build reading, writing, and speaking skills.

Scope. Scholastic Book Services. Student Edition, $1.75 yr.; Teacher's Edition, $5.00 (free with ten or more subscriptions).
Published weekly for students with mature interests and awareness, but with below-average academic ability. Offers a wealth of specially-edited reading material plus a unique skills program, based on open-ended activities designed to involve the student; plays, short stories, articles on today's world and today's teenagers, faces and places in the news, sports, record and TV reviews, job skills, basic language skills, and reading skills.

MULTI-MEDIA UNITS

Action. Scholastic Book Services. $87.75 #8990 (All items are available separately except the Teaching Guide.)
A comprehensive reading program developed for secondary students reading at grade 2-4 levels. Incorporates basic word attack and reading comprehension skills into an intensive 18-week program of reading, role playing, discussion, and writing, structured into a skills program. Offers extensive reading material on a

controlled vocabulary level (the 900-word Spache Readability List is the basic word list used throughout), plus pre-recording exercises and activities. Each kit contains a 12" LP record, 20 copies of the book for each of the five units, six posters, and a 280-page Teaching Guide which includes all the student materials, reprinted for easy reference, plus virtually an entire course in teaching the seriously retarded reader.

Come to Your Senses. Scholastic Book Services. $37.50.
A filmstrip program in writing awareness for junior and senior high school English and writing classes. Includes four filmstrips, thirty-two 8 1/2 x 11" photographs, seven posters, and a teaching guide in a storage box.

Contact. Scholastic Book Services. $60.00 each unit.
Each unit includes 35 illustrated paperback anthologies of short stories, plays, open-ended material, letters from students, and poetry organized for sequential development of the unit theme; 35 student logbooks designed to provoke creative responses through a richly varied series of creative exercises and teaching techniques; a unique 12" LP recording of real-life interviews with teenagers and adults who amplify the theme through actual life experiences; 8 theme-related posters; and a comprehensive Teaching Guide designed to stimulate role-playing and active classroom participation.

Imagination: The World of Inner Space (#9009).
Stimulates students to use their own imaginations and to investigate the function of the imagination in ghost stories, mysteries, and true stories.

Maturity: Growing Up Strong (#6501).
Fiction and non-fiction help students define individual and social roles, and encourage discussion of such questions as "Do you dare to be an individual?" and "Do you know where you're going?"

Loyalties: Whose Side Are You On? (#9003).
Loyalty to family, friends, ethnic groups, and country is covered in stories, plays, and articles intended to reveal how loyalty is a part of life. Provokes discussion of questions such as "Can you be loyal to your own group without putting others down?"

Getting Together: Problems You Face. (#6509).
Articles, plays, stories, and letters compiled from Scholastic Scope magazine teenage advice column examine peer group pressures--boy-girl relationships, identity crises, family conflicts. Open-ended plays allow students to probe and resolve their own problems.

Prejudice: The Invisible Wall (#6502).
Students read about and listen to first-hand experiences with prejudice (against race, religion, long hair, age) and have the chance to question the inevitability and causes of prejudice. Openended plays provide the opportunity to probe feelings, act out a situation in which students are victims of prejudice, and write papers on how they would defend themselves.

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Law: You, the Police, and Justice (#6503).

True stories, plays, and fiction raise such questions as "What must you do as a citizen?" "How does law control driving to protect you?" "How should you protect yourself from a classmate who steals?" Exploring the complex relationships between laws and people, students listen to a young girl arrested during an urban riot, a suburbon policeman talking about teenagers, and an actual courtroom trial.

Holt's Impact. Holt, Rinehart and Winston. Unit package each of 3 levels, $98.56; student text (paper), $1.72; 12" LP Record, $6.96; Teacher's Guide for text and record, $1.08; classroom library (5 copies of each of 10 titles with Teacher's Manual), $39.52; preview cards for classroom library, $1.32; Teacher's Manual for classroom library, $1.08.

A spirally-developed language arts program intended for the student whose progress in school is impeded by his environment, not necessarily by his lack of intelligence. The program consists of four thematic units on each of three levels: Level I--I've Got a Name, At Your Own Risk, Cities, Larger than Life; Level II--Unknown Worlds, Conflict, Sight Lines, Search for America; Level III, Freedom, Justice, Valves. Each unit stresses a multi-media approach: the student text utilizes illustrations with strong visual appeal to stimulate interest in selections; a 12-inch LP record encourages students to read along with the performers and leads them through difficult sections; a classroom library of related titles invites independent reading. Preview cards with a picture of the library book and a brief description help students choose a suitable book. Two teacher's manuals--one for the text and one for the library selections--also accompany each unit. Every element in each unit is an essential part of the teaching plan. Each is designed to develop the full dimensions of communication through the use of compostion, songs, pictures, figurative language, role-playing, and story analysis.

The Name of the Game. New Dimensions in Education (available through Audio-Fidelity Corporation). $225.00.

A life-centered literature program for grades 9-12, including: (1) 100 paperbacks: 35 copies each of Up Tight and A Piece of the Action, each containing 29 problem-centered stories. 10 copies each of It's What's Happening, For Real, and With It; (2) 35 Individualized Workshops (looseleaf notebooks); (3) A Display Unit (metal book rack); (4) The Game (points for individual achievement); (5) Two 12" LP Records--dramatizations of four of the stories, a confrontation--discussion between black and white students, the theme song and title of the program; (6) Professional Notebook (structured lessons and other teacher aids); (7) Sound Film (a series of open-ended dramatic vignettes to be explored through group discussions.)

Poetry. Scholastic Book Services. $79.50.

Contains the following materials: (1) 40 Poetry: Voices, Language, Forms, an 80-page book that makes possible a dramatically new approach to poetry and structures that approach for the teacher. It is made up of poems, questions, and exercises to help the students read poems more easily, more confidently, and with greater pleasure. (2) 40 Reflections on a Gift of Watermelon Pickle...and

Other Modern Verse, the immensely successful "classic" anthology of short poems. (3) A 40-book classroom library of additional paperback anthologies. Includes also one record of poems from Watermelon Pickle, 6 classroom posters, and a detailed Teaching Guide.

POSTERS

History of the English Language. Scholastic Book Services. $2.00
A double-poster, depicting in delightful cartoons and text the major influences and stages in the evolution of the English language, from the Indo-European root language, through the Roman and Norman conquests, Chaucer, and even American Indian influences on American English. Two colors, 33" x 44".

Reach Out for Someone. Scholastic Book Services. $1.00
Full color photo-poster, 32" x 21". "Reach out for someone--to communicate is the beginning of understanding."

Romeo and Juliet. Scholastic Book Services $1.00
Full color poster relates to the film that has "turned students on" to Shakespeare.

Scoposters 1: Words in Context.
Ten 17" x 22" two-color, humorous posters, each with three cartoon-drawings that illustrate three different meanings for a single word: bowl, buck, file, root, tap, box, date, card, cast. May be used to teach the importance of context in determining word meanings, to stimulate vocabulary building, and to develop the ability to generalize and visualize. Teaching Guide printed on the inside of the heavy cardboard storage folder.

Poster catalogs available from:

Argus Communications
3505 North Ashland Avenue
Chicago, Illinois 60657

Lambert Studios
910 North La Cienega Boulevard
Los Angeles, California 90069

RECORDINGS

The Adventures of Ulysses: Circe/Keeper of the Winds. Folkway/Scholastic Records. 12" LP and book, $5.95.
Dramatization of two suspenseful stories from the book. These stories

are fine for motivating students when studying the book or mythology in general. The complete text can be obtained in the accompanying Scholastic paperback book.

Americans Speaking. National Council of Teachers of English. Record with pamphlet, $3.50; pamphlet only, $1.00.

A recording of a set passage and free discourse read by speakers from six dialect areas in the United States. Accompanying pamphlet gives the texts of passages and a checklist for listening.

Radio Before Television (A Word in Your Ear). Folkway/Scholastic Records. 12" LP, $5.95.

Interaction of language and culture examined in two radio dramatizations: A Word in Your Ear (how language grows) and I Know What I Like (how people responce to art). Complete scripts are provided.

Reflections on a Gift of Watermelon Pickle. Folkway/Scholastic Records. 12" LP, $5.95.

Light modern verse especially enjoyed by reluctant readers. It is an excellent supplement to the anthology of this title.

TAPES

Basic Reading Skills. Scott, Foresman and Company. Workbook, $1.29; Teacher's Edition, $1.29; Cassettes, $49.98.

Workbook and set of sixteen cassettes to be used for individualized study of word attack, word meaning, reading comprehension, and study skills. The cassettes which pertain only to word study may be needed to guide the student into the lesson, direct him through correction of the lesson, and provide for reteaching when necessary.

TRANSPARENCIES

Power in Composition for the Junior High School. Science Research Associates, $398.00.

Teaches essential concepts and skills regularly included among the objectives of the language arts program, grades 7-9. Included are 276 transparencies and overlays covering nine major areas of English: The Paragraph: The Topic Sentence; The Paragraph: Development; Outlining; Sentence Patterns; Word Choice; Punctuation; Grammar and Usage; Spelling and Capitalization; and Dictionary Skills.

Scope/Visuals. Scholastic Book Services. Sets 1-5, $6.00 each, Sets 6-8, $12.00 each.

A series of immediately usable teaching aids, 8 1/2" x 11" booklets containing spirit masters (100 copies or more of each lesson can be made) and matching acetate transparencies (just pull out and project) for each lesson, plus a bound-in Teaching Guide that incorporates the results of classroom testing.

1. Reading Skills: Eight lessons on basic skills: Finding the main idea, recognizing and remembering details, getting word meanings from context, noting author's purpose, separating fact from opinion, establishing sequence of events, making predictions, seeing comparisons.

2. Vocabulary Building: Two lessons on each of the following: describing a thing, describing a person, describing an action, words that sound the same.

3. Observation Skills: Eight lessons in pictorial analysis intended for testing and sharpening verbal reasoning.

4. Determining Sequence: Four lessons on problem solving and four on narrative sequence.

5. Reasoning Skills: Four lessons on problem solving and four on abstract reasoning.

6. Vowel Crosswords: Sixteen crosswords on word attack skills--long vowels, sort vowels, Y as a vowel.

7. Consonant Crosswords: Sixteen crosswords on word attack skills--consonants, consonant blends, consonant digraphs, silent consonants.

8. Language Usage Crosswords: Sixteen crosswords on language usage skills--parts of speech, irregular plurals, compound words.

Structural Grammar. Demco Educational Corporation. Set 2: Basic Sentence Patterns, $39.00; Set 4: Form Classes, $103.00; Set 8: Phrase Structures, $114.00.

Comprehensive series designed as inductive approach allows children to "discover" word meanings, stress, pitch, punctuation, word order, inflections, intensifiers and more. Drawings, outlines, unfinished sentences, and other teaching techniques actively involve students in learning grammar. Series stresses structional meaning--words and their arrangeme[illegible], quite apart from dictionary meaning. Structural meaning is signaled by five principal devices in English: word order, function words, inflections, formal contrast, and intonation patterns.

TIP SHEET

CHEWING CRISIS?

John Steinbeck's short story, "The Affair at 7, Rue de M_________," is the story of a piece of bubble gum that comes alive in a boy's mouth. The story could be used to initiate a discussion on when to chew and when not to chew gum. The implications of the story may well serve to discourage the chewers from their annoying habit--at least for a while. (The story can be found in the 1958 edition of Adventures in Appreciation published by Harcourt, Brace, and Jovanovich.)

BUDDY SYSTEM

Many teachers have found that allowing students to work together on assignments and class activities is effective in increasing motivation and in lowering frustration. With written assignments, two students work together and each receives the same grade; with oral reading, pairs of students--one strong reader and one weak reader--read a story of their choice to one another, helping each other with words and correcting mistakes.

SET THE EXAMPLE

During free reading periods, the students may be further encouraged to read if you also use this time to read a book. Students who see the teacher enjoying a book will be less inclined to think of free reading periods as an assignment. Discussions of books may be initiated by commenting on the book you are reading. You may also participate in composition assignments, and you should be willing to read your "finished product" to the class. In this way, students will be less inclined to feel an assignment is unfair, for you are not asking them to do anything that you yourself will not do.

SUSTAINED SILENT READING

Many basic English students, especially on the junior high level, find it extremely difficult to sit still for even a short period of time, let alone to be expected to read. For this reason, you may find it helpful to begin the year with Sustained Silent Reading (SSR) drills. These drills should develop each student's ability to read silently and to sustain himself while reading without interruption for a relatively long period of time. SSR requires no special machines or materials other than a timer. To carry out this drill successfully, it is necessary to follow the rules after the SSR habit has been established.

1. *Each student must read silently.* He must interrupt no one.

2. *Each student selects his own material.* The student must read a single book, magazine, or newspaper which he brings himself or selects from the classroom library. No book changing is permitted. No student is chided for selecting a book which is too easy or too difficult.

3. *A timer is used.* An alarm clock or cooking timer is set and placed so that no one can see it and know when the time is up. A wall clock does not work initially; the slow readers become clock watchers. Start with two to five minutes. When the timer rings, tell the students that the time is up but they may continue reading silently if they wish. Activities for those who do not wish to continue reading should be provided. On the next day, increase the time to a length appropriate for the class. Continue to set the timer forward a little each day until each student is able to sustain himself in a book for a reasonably long period of time.

4. *There are absolutely no reports or records of any kind.* For SSR students do not even keep a list of the books they read. Book discussions, writing, and record keeping flow naturally as sustained silent reading becomes a habit, but nothing is required initially or the slow readers may not participate.

"I DON'T GOT A PENCIL"

Keep on hand a supply of paper, pens, and pencils for students who never remember to bring these materials to class. To discourage the accidental disappearance of your supplies, you could use the "Collateral System": each student who borrows a pencil or pen must leave something in its place as collateral. The collateral could be a comb, a book, a ring; one teacher even accepted a belt! You can also replenish your diminishing supply by charging students a small rental fee: pencils, 1¢; pens, 2¢; paper, 3 sheets for 1¢. Use the money you collect to purchase new supplies. If you have space in your room, you may wish to allow students to keep books, notebooks, and other supplies in a given place in the room.

HOMEWORK

While occasional homework assignments may be meaningful and worthwhile, basic English students are generally erratic in turning in outside assignments. For this reason, homework whould be kept at a minimum, and enough class time should be allotted for the students to get a good start and for you to work with students who need help.

USE OF TUTORS

In many situations, students themselves can be a valuable source of assistance to you in working with other students. The guidance department in most schools will be able to supply you with the names of competent and reliable students who will be willing to tutor slower students. The Future Teachers of America may also be willing to set up a tutoring system as a club project. In certain incidents, basic English students themselves have been able to help tutor a member of their class; older students especially will be eager to help younger students, and this aid, in turn, will do much to boost the self-image of the tutors.

ACADEMIC ASSISTANCE

When working on an assignment or project in a basic English class that requires the students to bring in newspapers, magazines, or other outside materials, many students are bound to forget their materials. Rather than risk the success of the project or have students not participating because of a lack of materials, you could ask your academic or standard English classes to bring in the materials. In this way, you will have extra materials on hand for the absentminded or lackadaisical student.

SLOW LEARNER OR UNDERACHIEVER?

Basic English classes are theoretically set up for students who lack the intellectual ability to keep up in a standard English class. Unfortunately, many students are often placed in basic classes because of scheduling difficulties, laziness, or disciplinary reasons. Your job will be considerably easier if you spot these "underachievers" early in the year and have them placed--even insist that they be placed--in classes on the level where they should be performing. Be sure, however, that you have supporting evidence.

ROVING TEACHERS

Because of the variety of materials necessary in basic English classes, a roving teacher is often at a disadvantage in setting up a room that will be pleasant for the students, nor can she feel free to allow the students to help her make the room more attractive. One possible solution to this problem is to purchase an inexpensive, lightweight bulletin board from any dime store which can "rove" with you. Large inexpensive tote bags will help to ease the problem of transporting materials from one room to another.

INDIVIDUAL CONFERENCES

Basic English students, more than other students, need affection and individual attention; they need to feel that the teacher really likes them. It is extremely important, therefore, that you get to know each student as an individual and take the time to talk to him on a one-to-one basis. These informal "conferences" can take place during class time or during study halls. It is better to avoid before schoool and after school conferences as there is a certain negative or unnatural stigma attached to these situations. However, remember to recognize your students as you meet them on the campus or in the corridors and say something that shows that you remember them as individuals.

ENCOURAGEMENT

Each student in a basic English class needs to experience success and praise, and thus it is important for you to find some positive comment to reinforce each student's response--even if his comment is irrelevant or incorrect. Statements such as "That is one way, Jane. You may change your mind later," or "Can anyone add to Bill's idea, perhaps with more facts?" will give a student the feeling of support and acceptance.

INDIVIDUAL TALENTS

Although the students in your basic English may not be able to distinguish between a participle phrase and a prepositional phrase or expound on the complexities of Shakespeare's style, each student has at least one area in which he excells whether it be art, music, hunting, or mechanics. If you can uncover each student's area of excellence and develop activities which enable him to relate this talent to the task at hand, both you and the student will acquire a feeling of achievement.

"I CAN'T BE THERE TODAY. PLEASE TELL MY SUB...."

Unexpected illness can often pose problems not only for you but for your students and your substitute. Basic classes can often be hectic for a substitute who is unfamiliar with these types of students. It may be helpful for all involved if you prepare in advance several days' activities (spelling drills, crossword puzzles, even records to use for creative writing) and leave them in your mailbox to be used in emergency situations. This sort of lesson plan--utterly unrelated to the week's work--can offer students a very welcomed change of pace.

THE COMIC BOOK SYNDROME

You will admit that comic books are popular with teenagers and that our TV-dominated visual age makes our efforts to encourage students to read the classics or any book increasingly difficult. In classroom experience, comic books of the classics have helped to bridge the gap between pictures and prose and have provided a way to bring home to students both the fun and the importance of reading. Keep copies on your desk or some other appropriate place in the classroom. Permit students to choose from these when they are selecting a book for a free-reading period. You may be surprised to observe the so-called "non-reader" reading, and more surprised later if he voluntarily reads the original hard-bound volume of the classic. For obvious reasons, the reading of the comic-book versions should be confined to the classroom.

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